DWB

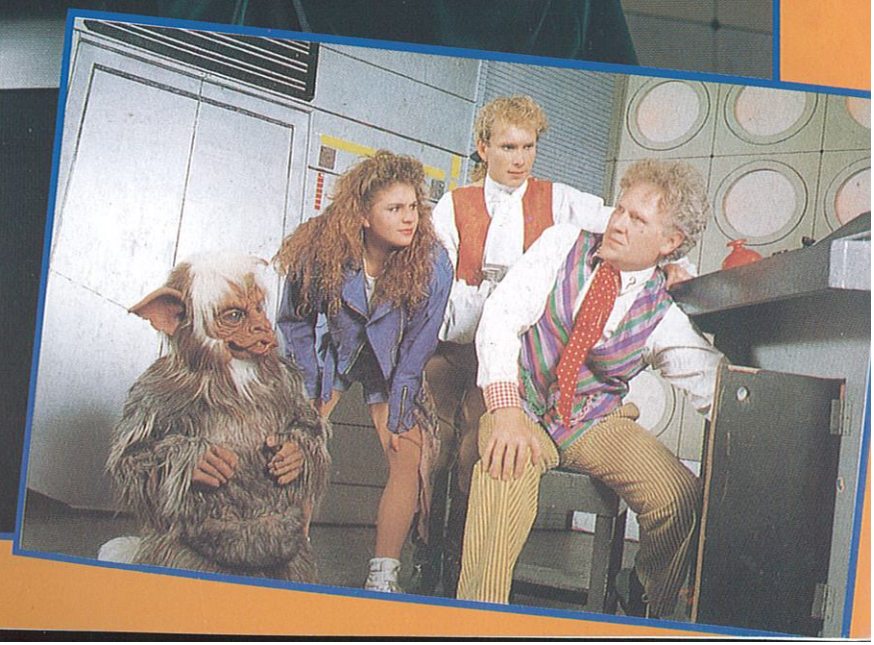
The Journal of British Fantasy Television

No. 67 JULY 1989

U.K. £1.65 rec.
U.S. $4.40 Can. $5.95
Eire £1.95

EXIT JOHN, WELCOME HOME COLIN!

BRITAIN'S LEADING SF & FANTASY TV NEWS'ZINE!



DWB
The Journal of British Fantasy Television
P.O. BOX 1015, BRIGHTON BN2 2YU

A MYSTERY that seems to be boggling some readers - even more than the BBC's exact intent for DOCTOR WHO's future - is my apparent change of name. Am I the same person who edited DWB's first 61 issues ? The short answer is, of course, YES - the slight name-change came about for purely personal family reasons - and although family and friends have known me as Gary Leigh for some years now, I didn't want to confuse readers which is why I waited until DWB itself underwent a change (of format) at the beginning of the year!

Please make a note that DWB#68 will be out in three weeks time. Till then, GARY

CONTENTS (as scheduled at time of going to press): Cover photo by Mike Daines; 2/3 - UK Fantasy/SF News; 4/5 - DOCTOR WHO News Service; 6/8 - Letters; 9/10/11/12 - SF/Fantasy pullout supplement, this month featuring reviews of the new BLAKE's 7 Technical Manual and THE HITCH HIKER'S GUIDE TO THE GALAXY, a preview of the new STAR TREK movie and an interview with Chris Leach, creator of the imminent new 'STARWATCH' series; 13 - Andrew Cartmel & Co. come under the scrutiny of the continuity-conscious; 14 - THE ULTIMATE ADVENTURE Review update, now three months into its run and with Colin Baker in the lead; 15/16 - Interviews with members of the principle cast of THE ULTIMATE ADVENTURE; 17/18/19/20: Overview of the latest batch of DOCTOR WHO videos; 18/19 - Preview of the sequel to the two-part THE DALEKS' MASTERPLAN novelisation, 'The Mutation of Time'.

ACKNOWLEDGEMENTS: Peter Darvill-Evans & W.H.Allen, BBC Picture Publicity, Stacey Clegg & BBC Video, David Banks, Jeremy Bentham, Stephanie Colburn, Nick Cooper, Robert Cope, John H.Elson, Steve Ullathorne & Mark Furness Productions, Claudia Kelly, James Howarth, Mark James, Julian Knott, Chris Leach, News International Ltd., Alister Pearson, Susan Polan, Rex Features Ltd., Rebecca Thornhill, Kathleen Toth, Terry Walsh, Troy Webb.

NEXT ISSUE (D W B#68, August 1989): OUT IN THREE WEEKS, Special DOCTOR WHO feature-packed issue including the first half of the results of our 25th Anniversary Series Survey, Colin Baker speaking on his return as the Doctor and his career since his turbulent departure from the rôle in 1986, An eye-opening review of The Official DOCTOR WHO And The Daleks Book, A look at the new Myth Makers Marvel release, PLUS an EXCLUSIVE preview to whet your appetite for Season 26 - with a stunning colour cover! All this as well as complete coverage of all the latest SF/Fantasy news and views.

TO ORDER: Send a crossed cheque/PO payable to D W B for £1.50 (US:$3.75) to: D W B#68, PO Box 1015, BRIGHTON BN2 2YU.

A SUBSCRIPTION from next issue up to January 1990 is £13 (US:$29).

D W B ADVERTISING RATES AND SPECIFICATIONS

FAN: One page(A4 camera ready)£80; ½ page(135 x 360 / 270 x 180mm)£40; ¼ page(135 x 180 / 67½ x 360)£20; Eighth page(67½ x 180 / 135 x 90mm)£10; Sixteenth page(67½ x 90mm)£5 (FIRST FIGURE DENOTES WIDTH, SECOND THE HEIGHT)

COMMERCIAL: One page: £100 / Half page: £50 / Quarter page: £25 / Eighth page: £12.50 / Sixteenth page: £6.25

*Full colour rates available on request...*All prices inclusive of VAT...*For US rates convert prices into dollars...*Copy date for next issue: July 3rd...*All ads must comply to exact dimensions above and be in solid black...*Ads likely to cause offence or be in breach of copyright will be refused...*Sixteenth page ads can be set by us at no additional cost... *Discount rates available for charity ventures and multiple insertions on request...

VOLUME ONE, NUMBER FIVE: PUBLISHED THURSDAY, JUNE 22nd 1989. EDITED, DESIGNED AND PUBLISHED BY GARY LEIGH TO WHOM ALL MATERIAL IS COPYRIGHTED AND MAY NOT BE REPRODUCED IN ANY FORM WITHOUT WRITTEN PERMISSION. THE OPINIONS EXPRESSED HEREIN ARE THOSE SOLELY OF THE WRITERS AND ARE NOT INTENDED TO BE INDICATIVE OF EDITORIAL POLICY. NO ATTEMPT IS MADE TO INFRINGE ANY EXISTING RELATED COPYRIGHTS. PRINTED BY 'DESIGN & PRINT' Ltd. PRINT RUN: 4,000

EQUITY CONTINUES TO RESTRICT ARCHIVE POSSIBILITIES

THE U.K. ACTORS UNION Equity has again dashed the hopes of exploiting what the Corporation now realises to be valuable archive material.

Equity members voted against **any** change to the system of payments for TV programme repeats (see DWB#62) which would make the sale and subsequent re-use of archive films, drama and serials possible.

Both BBC and ITV companies want to replace the existing restrictive system of continuous royalties for every transmission, which increase the older the programme, with a one-off royalty fee to be based on income from sales of programmes to other TV stations and the leasing of rights for video.

Broadcasting organisations currently maintain it is not financially viable to repeat programmes - including vintage SF, fantasy and adventure shows - under the current restrictions. Equity claims it is holding out against a move to reduce its power.

It is easier for British broadcasting organisations to re-show **American** shows - or even for ITV to re-show Gerry Anderson series - by simply re-purchasing the rights for a new run.

'RESTRICTIVE PRACTICES'

The Monopolies and Mergers Commission (MCC) has looked into Equity and the Musicians Union for evidence of 'restrictive practices' in its dealings with the TV companies, and with particular reference to the repeats residuals issue.

The MCC report cleared both the employers (the broadcasters) and the unions of restrictive practices against the public's interest, but it did single out the issue of repeats and residuals for criticism - a move that some in the industry believes was a bow to the Government.

The MCC warned that if negotiations on the issue were not resolved, the question of repeat fees "could merit separate investigation".

Whether the latest decision by Equity to preserve the status quo will provoke such an enquiry remains to be seen. One thing **is** certain - the problem has a long way to go before it will be anywhere near to being resolved...

Mark James

SUBSCRIPTION TELEVISION MAY LEAD TO VINTAGE SF

RECENT unfounded rumours about a proposed summer repeat slot for 'Blake's 7' may have been brought about by current attempts by the BBC to clear the copyright on some of its archive material for a proposed subscription only service.

The service, which may be in operation as early as next year, will consist of late night/early morning broadcasts of coded shows from the BBC's vast collection of old material.

Any one wishing to use the service would simply buy or rent a decoder from an agent authorised by the BBC which would then be plugged in to the subscriber's video recorder and then set to record the required transmissions. The programmes would then be stored in a decoded form ready for the subscriber to view at a more earthly hour.

OBSTACLE

The BBC is said to be looking at many classic science fiction series - including **Doomwatch, Out of the Unknown** and **Doctor Who** - for inclusion in this new venture.

As always the biggest obstacle to this proposal are the unions who have already blocked so many attempts to present archive material to a wider audience. Another major problem, of course, is that some of these series have a notable lack of presence in the archives in a form suitable for transmission. Whatever, it should prove more popular than the dreadful satellite stations!

US/SOVIET TV GOES TO MARS

AMERICAN film producers from MGM/UA are set to team up with their Soviet counterparts from Soyustelefilm to co-produce an epic four hour mini-series which will focus on a joint US/Soviet spaceflight to Mars.

The series, to begin filming in the USSR next Spring, will be broadcast by NBC in the US and by Gostelradio in the Soviet Union. It is hoped that a British station may pick up the series for broadcast, with Sky TV being a strong possibility.

MOON MURDER MYSTERY SET FOR SUMMER SCREENING

AS PART of ITV's declared intent to reduce its number of summer repeats (in line with the BBC), the Brigitte Nielsen starring two-hour futuristic thriller - **Murder on the Moon** - has been pencilled in for summer transmission across the ITV network.

SAINT IN PRODUCTION

HAVING COMPLETED the studio work at Twickenham Studios on May 21st, the production crew behind the new series of **The Saint** has moved onto the location shooting in France, England and Australia until September.

The 80's version of **The Saint** - portrayed by Simon Dutton - is based on original stories rather than taken from the Charteris books, and the series is due for transmission in the UK in a peak-time slot this autumn amid a high profile advertising campaign.

MORE HAMMER

A RECENT cash injection has revived Hammer Films and they hope to have a new series of made-for-TV stories out by Christmas.

FLEMING GETS THE BOND TREATMENT

ANGLIA TV are making a £2 million TV drama entitled **Goldeneye** on the life of flamboyant James Bond creator Ian Fleming.

Fleming himself worked for British Intelligence where he picked up many of the ideas he subsequently used in the Bond stories. Actor Charles Dance is to portray 007's biographer in the film, directed by Don Boyd (Aria).

AMERICAN INTEREST IN BRIT TV "BOOMING"

ALTHOUGH less than one hundred people turned up for the much-publicised three day Brit TV convention in Chicago in late May, all those attending - fans and guests alike - have commented on how much they enjoyed the event.

Guests included Terry Nation, Gerry Davis and Dave Rogers.

JOURNEYING INTO SPACE, AGAIN

THE LEGENDARY 50's SF radio drama, **Journey Into Space**, has returned to BBC Radio. The first episode, **Operation Luna**, has been rebroadcast on Friday nights on Radio 2, and is also available from BBC Enterprises on cassette.

The series tells the story of man's conquest of the moon, and the strange events that befall Captain Jet Morgan and his crew. The series is set in the fantastic "distant future" of 1965! It debuted on the Light Programme in September 1953.

Producer Charles Chilton, now in his seventies, broke new ground in his use of sound effects, music and exciting cliffhangers for the series. **Journey Into Space** ran for three series and was translated into 17 languages and broadcast all around the world.

THE COMPLETE 'THE AVENGERS' IN U.S.

THIS SEPTEMBER will see the launch of Dave Rogers' book **The Complete 'The Avengers'** in the United States. Published by St.Martin's Press, the book will be the same as its British counterpart, although certain spellings will changed to suit the American taste.

'LOST IN SPACE' STAR DIES

GUY WILLIAMS, currently to be seen in Channel 4's re-runs of the third season of **Lost in Space**, died in early May.

He portrayed the nominal head of the Space Family Robinson throughout the three seasons of the intergalactic soap as well as starring in the popular 50's Zorro series.

PRODUCTION TEAM FAIL IN BID FOR 'FENRIC' 5-PARTER

THE PROGRAMME-PLANNERS' DEPARTMENT at the BBC have reportedly quashed the 'Curse of Fenric' production team's request for an extra episode in order to prevent the story becoming another 'Silver Nemesis' fiasco.

As reported last issue, all episodes of this dramatic new story - which Sylvester McCoy himself describes as his "most atmospheric" to date - over-ran by up to ten minutes each, and the team are loathe to edit the material down to the story's allotted four episodes to avoid disrupting the plot flow. Apparently they were refused the extra episode - which would have brought Season 26 up to fifteen episodes, the longest for four years - supposedly because programme planning couldn't find a slot for it, but sources suggest their attitude is very much that the production team - led by director Nicholas Mallett - brought the fault on themselves and so should sort it out themselves!

OPTION

The only valid option open to John Nathan-Turner is to trim one of the remaining three-part stories down to two episodes, thereby providing **Fenric** with the necessary extra 25 minutes, but with **The Survival** having just commenced production this now seems unlikely.

Therefore some delicate surgery will be required on the story in order to maintain it in its present high standard.

Should **Fenric** obtain its much-needed extra episode, it will be only the fourth five-parter in **Doctor Who**'s history, joining **The Daemons**(1971) and the back-to-back **Mind Robber** - which also started life as a four-parter - and **The Dominators**('68).

'THE DALEKS' VIDEO SUCCESS!

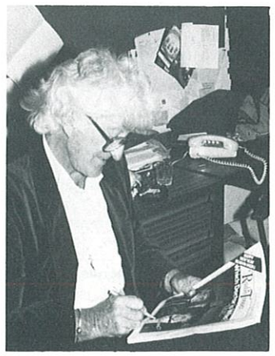
INITIAL SALES of the new two-box video pack - 'The Daleks' - have exceeded all expectations by outstripping its same-time-release full colour counterparts, and almost certainly guaranteeing the future releases of more monochrome classics.

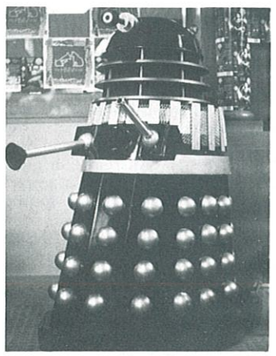
The 1963 story entered the nationwide sell-through chart at number two, with the **Time Warrior** at number ten and **Ark in Space** number twelve. The Virgin Megastore in London Oxford Street originally ordered 200 of the twin-tapes, and promptly ordered a further 700 after they sold out on the **first** day of release!

PERTWEE LAUNCH

But most of the activity on June 5th was reserved for further up the road at the HMV store, whose windows were strangely devoid of publicity for the Jon Pertwee signing, although inside he was presided over by the familiar **Remembrance** Black Dalek!

However, the latest releases haven't met with overwhelming fan approval. Contrary to promotional statements prior to their release, both colour tapes are, in fact, presented in the familiar movie-length version as opposed to being complete with opening and closing episode titles. Furthermore a shock greeted many at the close of **The Daleks** when it was found that the lead-in to **Edge of Destruction** had been completely scissored! (Full review of these tapes starts on page 17...).





SYLVESTER SAVES SOPHIE IN STUDIO DRAMA

BATTLEFIELD is now 'in the can' with only post-production work required to complete the story, but recording didn't pass unimpeded.

Apart from the delays on OB caused by random strikes by BBC staff, disaster struck in the studio itself on June 1st while completing the final scene of the day.

The incident occurred when Sophie Aldred had been lowered into a tank of water constructed of toughened safety glass. The scene featured Sylvester McCoy next to the tank as Ace was supposed to thrash about inside it. Suddenly, as the scene ended, Sylvester frantically yelled for Sophie to be hoisted out of the open-topped tank as he had noticed cracks beginning to appear in the glass, and she was immediately lifted out - just as the tank shattered, sending slithers of glass and water cascading over the studio floor.

Thankfully there were no unprotected camera leads nearby - which could have resulted in disastrous consequences - and miraculously Sophie escaped with little more than a cut on her hand.

The flooded studio was then cleared and closed to clear the mess, but luckily the scene was the final one of the day and completed successfully before the tank fractured and so will appear in the transmitted story.

There was a major investigation into the incident on 8th June involving senior management at the BBC.

STORY LINE-UP CHANGES

Battlefield will now open the season - as originally intended - while **Curse of Fenric** has been moved down to third story. It now seems likely that **Survival** - now in production and described as one of the classiest scripts in years - will be the second story with **Ghost Light** closing the season.

The finalised script for **Ghost Light** is now devoid of any links with Gallifrey, and it involves a haunted house setting.

The Survival, featuring the Master, also includes award-winning comedy duo Hale and Pace in a cameo appearance as a couple of 19th century Perivale shopkeepers!

The composers for the season so far are Keff McCulloch(**Battlefield**), Mark Ayres(**Curse of Fenric**) and Dominic Glyn(**Survival**).

AH, SO!

Season 26 has been snapped up by Japanese television in a package also comprising Seasons 24 and 25. This could represent a major breakthrough for BBC Enterprises if the series catches on there like many of the Gerry Anderson series did in the 70's, and the merchandising potential would present a bonanza for UK manufacturers.

The company involved, however, are debating whether to retitle **Time and the Rani** 'Chop Suey'...

PHOTO: Sylvester McCoy crosses swords, brollies and tongues with Jean March (**Morgaine**). (C) Today

NEW HOPE FOR MISSING EPISODE

HOPES are mounting for a return to the archives of another 'missing' 'Doctor Who' episode.

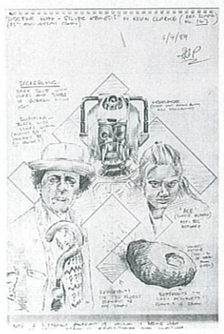
The British Film Institute is believed to have somehow obtained the episode from an unknown source and are apparently negotiating its safe return with the BBC.

Although its identity - if it does exist - isn't known, it seems almost certain to be a Season Three Hartnell...

NEW COMMISSIONS FOR PEARSON

PRINTED here are Alister Pearson's initial design sketches for the first two Season 25 stories published at the end of the year - **Silver Nemesis**(November) and **Greatest Show in the Galaxy**(December). Also included is Alister's original idea for **The Happiness Patrol** which was rejected due to the Kandyman controversy and art editor Mike Brett's desire for a "less cluttered" cover. The revised version will simply feature Sylvester and Fifi!

Alister has confirmed he will be tackling another of the 'Missing Stories' books - **Mission to Magnus,** which featured Sil and the Ice Warriors in Philip Martin's original Season 23 script before Michael Grade wielded his axe.



Alister is also rather pleased that his poster series for DWM will be resurrected with issue 54 (the October 10th anniversary issue) with Tom Baker and the Sontarans.

HEAVENS ABOVE! Nicholas Parsons turns in a chilling performance as a Devil-crazed priest in the new Doctor Who series

AARGH! WHO'S THAT EVIL PARSON?

FIRST it was the Daleks. Then it was the Cybermen. Now it's . . . NICHOLAS PARSONS!

Poor old Doctor Who is set to face his most dangerous enemy yet when quiz show smoothie Nicholas makes his TV comeback as an evil priest.

The former Sale of the Century host will shock millions of fans by taking on his first dramatic role on television in a new series of the hit sci-fi saga.

The 60-year-old quizmaster plays a village priest who becomes possessed by the Devil as he tries to track down Satan worshippers.

Nicholas turned nasty in a bid to re-launch his career after the long-running panel game was axed three years ago.

Velvet-voiced Nicholas said: "I've never had so much fun in my life. I enjoyed the scope that the role gave me.

"We filmed during some atrocious weather in April and it was absolute agony.

CURSE

"We were out on location at an army training camp in the rain, snow and mud.

"I was wallowing in it for my most dramatic scenes.

"Sylvester McCoy, who plays Dr Who, was a joy to work with and so were the rest of the team.

"In my younger days I did a lot of serious acting and I'm now on the look out for meaty parts."

Nicholas, who hosted Sale of the Century for 14 years, makes his Dr Who debut in a four-part adventure called The Curse Of Fenric, which is being screened in the autumn. The show's producer John Nathan Turner said: "Nicholas is wonderful and gives a very moving and powerful performance.

"He's very talented."

Delighted BBC bosses have also lined up other big names for the new series.

Upstairs, Downstairs star Jean Marsh and goody-goody Tanamera heart-throb Christopher Bowen will team up to do battle with the TV Time Lord.

by PATRICK HILL and IAN BRANDES

From the May 28th edition of 'News of the World'

CO-STARS: Nicholas with the Doctor

BRIEFLY...

Last month's advertisement for the TARDIS Telephone has provoked much interest, but several American readers have written to point out the British Telecom phones lack a capacitor that enables their use in USA phone systems, and that there is no simple adaptor kit to make the two compatible. One reader told us he contacted Harrods of Knightsbridge to be told that the police box is able to accommodate American telephones as well as BT ones, and was quoted a price of **£97** for the box alone!! DWB is now pleased to announce that American readers can order the police box only at a discounted price of just **$110** (approximately £70) which includes shipping (by sea) and insurance.

Please place your order as soon as possible as the offer is still open to all readers (UK price: £64.80, inclusive of P+P and VAT).

We have had reports from readers who have seen TARDIS Telephones on sale at **£110**!

Would-be completists will be pleased to know DWB has obtained the positions for the two unplaced episodes from last season. **The Happiness Patrol**(2) was 102nd and **Greatest Show**(3) 108th in their respective weeks.

Also the rest of the season's audience appreciation figures were as follows:
Happiness Patrol: 67, 65, 65
Silver Nemesis: 71, 70 70
Greatest Show: 68, 66 69, 64.

Doctor Who was the subject of a one-page colour advertisement in the Sunday Mirror supplement of June 4th to promote the video range. A first ?

Speculation and intrigue surrounds the conditions under which Sylvester agreed to sign contracts for a fourth year as the Doctor.

Rumours abound that he had to wrangle with the BBC for more than the eight episodes they were initially offering him, but Sylvester apparently stuck to his guns and successfully secured another 14-episode term.

Good on you, Sylv!

Is this a record?: Received on June 5th my **April** CT - the most punctual issue of CT I've received all year! Is DWAS finally getting there...

'THE ULTIMATE ADVENTURE' SET FOR 1990 TOUR

By our Theatre Correspondent
ROBERT COPE

THE 'DOCTOR WHO' TOUR is still going strong and now that Colin Baker has replaced Jon Pertwee as the Doctor a lot of fans are making return visits to the play.

Terry Walsh left the company at the end of the week at Leeds as he has commitments to the new **Robin of Sherwood** feature film which is about to go into production.

On May 20th David Banks and Claudia Kelly attended a meeting of the Glasgow Local Group who kindly extended their hospitality to the company throughout the week.

EXTENDED DATES

A few further dates have been added to the tour, and these are:

King's Theatre, Southsea
(Week commencing July 31st)

and

Congress Theatre, Eastbourne
(Week commencing August 7th for a **two** week run)

After Eastbourne no more dates are planned, and a major rethink is proposed that will enable the tour to start up again next year with modifications. It will again be a nationwide tour but taking in different venues.

Although interest in the show from Australia is very high, there are no definite plans as yet to take it Down Under or which Doctor would go with it (Jon Pertwee is now enjoying a well-earned holiday!).

Finally, Stephanie(Zog) Colburn and Troy(Emperor Dalek)Webb are presenting a new play - Talking To John - for late night performances at some of the venues starting with Edinburgh, and it marks the directorial debut of David Banks (who also briefly appears in the play). It is an acidly funny piece about a marriage that is breaking down through lack of communication and fans are thoroughly advised to book seats for after **The Ultimate Adventure** as well.

The start time will be approximately 9.45pm - shortly after the **Doctor Who** performance - and the duration is approximately one hour.

COLIN BAKER reviewed and David Banks interviewed beginning on page 14...

IN DEFENCE OF THOSE WONDERFUL RADIO TIMES

Brian Robb, CT Editor, Surrey (3-6-89)
Kenneth Horlock, in his letter in **DWB#66**, makes a few assumptions about the Radio Times which can't go unchallenged. As an employee of the Radio Times until very recently, I have first hand knowledge of how the magazine works - and in particular, how **Doctor Who** is regarded.

First of all, I would have thought Kenneth would have been pleased to see **Doctor Who** is still considered worthy enough to promote the magazine. As for "the Radio Times does not promote **Doctor Who**" - it most certainly does, as much as every other single BBC television and radio programme, and no more and no less than the show deserves. When the show started there was naturally more coverage - it was on almost all year, it was new and, for the first few years, something of a sensation, provoking several Dalek covers. As time went on the programme became less important in the BBC's eyes, it being almost considered able to look after itself and not in need of 'promotion'. This, though, didn't stop Jon Pertwee appearing on the cover three times.

The period during which the programme achieved its highest ratings coincided with a period when coverage in the Radio Times was much lower than it had been, and there was certainly less than at present. Despite the fact that there was **never** a **Doctor Who** cover during Tom Baker's term, the programme was at its most popular. Since John Nathan-Turner took over the Radio Times coverage has increased dramatically, with almost every new season getting one or two colour articles. This is all the more remarkable when the series only runs for 14 weeks. One colour feature a year is what we can expect, with one or two letters during transmission (the current letters editor views the show as always good for a letter or two).

With regard to a couple of your correspondents' comments on CT - 'The Cast of the Century' was not sycophantic as Chris Jones thinks, but a **joke**. **Doctor Who** fans do seem to lack a sense of humour. Secondly, the infamous Mr.Connors - some of his criticisms are valid, but certainly not the "old news" one. As DWAS members know, CT can be delayed to cover a big, sometimes exclusive news story, such as the lead cover story in the June issue, which **DWB** hasn't covered yet.

Ed: Fair enough, Brian, but it's just a shame your readers will probably have to wait 'til Christmas for their June CT to arrive. Will it still be hot copy then ?

Gary Phillips, Rotherham, S.Yorks (2-6-89)
In September 1985 membership of DWAS stood at a peak of 3,400 members. By the time of the last quoted membership figure in November 1987 this had dropped to 2,322, which Mark Wyman claimed was 400 less than in April '86, this in itself representing a substantial drop of 678 members in a period of just 6 months. Nowadays Mr.Hinton & Co. refuse to produce a membership figure which - due to the poor quality of service one is now getting from the society - I suspect may well have dropped to three figures. Thus I challenge Mr.Hinton to quote a new, and **accurate** figure in the next CT, though I doubt he will have the guts to do so.

Incidentally, I believe DWAS' Troughton Tribute was published in July '88, advertised as it was in that month's CT to which I promptly placed an order. Twelve months later I an still waiting for my copy as, I know, are quite a few other people, and the several SAE'd enquiries I have sent have gone ignored. Am I do conclude that another 'DWAS-been', despite pocketing the proceeds, never delieverd the goods ? That said, I do feel your response to John Connors in **DWB#66** was a little unjust. As DWAS Local Group Organiser, and thus one of the few DWAS exec. members not in a position to appear to cook the books as it were, he proved to be the one exec. member I have contacted in recent years to reply promptly and politely, whereas it took, for example, Mark Wyman from September 28th 1988 to March 15th 1989 and three SAEs!

For this reason alone, I think that an International DWAS is a superb idea and I for one pledge my full support for the project.

Philip Singleton, Cheshire (16-5-89)
As much as I feel it's a shame to have to do so, I must agree totally with the two letters regarding the "shabby service" offered at present by the DWAS (**DWB#65**). At the time of writing I'm still awaiting the **March** issue of CT! I recently wrote to the address given in CT to inquire as to its whereabouts, only to have my letter returned by the Post Office with the statement "This P.O. Box does not exist at SW12"! What on earth is going on ? The DWAS should stop wasting all their energies on organizing one-day conventions for themselves in London and start respecting those people who keep the Society going with their £9 membership fees.

ED: It's surely a sad reflection of our times that DWAS members feel they now have to write to DWB in an attempt to provoke a response from the ailing DWAS. Keep those DWAS horror stories coming!

"WATCH BEFORE YOU DARE CRITICISE"

Kate Orman, NSW Australia (17-5-89)
Nick Mallett as director ? **Terrific!**

I can't wait to see **Curse of Fenric** - Nick Mallett's direction has the speed and innovation that a zappy adventure story needs. Remember the sheer pace of **Mysterious Planet**, the way a fast cut or point-of-view shot could lend immediacy to a scene ? And that striking first shot of Drathro, sweeping up the robot's huge body to emphasize his bulk and power ?

Or how about the mix of comedy and drama in **Paradise Towers** - requiring both dramatic shots (like the first appearance of the transformed Chief Caretaker in silver light and swirling steam) and 'silly' shots (like the very close face-to-face encounters with the Chief and Deputy Chief Caretakers) ? Mallett's tracking shots of the cleaning machines, following them to reveal a protruding boot or scrap of clothing, were one of the creepiest aspects of the story. Yes, I'm looking forward tremendously to Season 26, especially **Fenric**, and one thing I **am** sure of: I'm going to **watch** the story before I **dare** criticise it.

Garry Bradbury, Lancashire (2-6-89)
Plus ça change, plus c'est la même chose. So Austin Broadbelt and Chris Jones find Nicholas Parsons' presence in a **Who** cast list so questionable (ref:DWB#66) ? Parsons is a man of many rôles: actor, comedian, panellist, host. Now one can decry his aptitude for these, but for heaven's sake don't make his versatality some kind of limitation. Aren't these exactly the kind of labels fan writers tend to trot out when describing the fabled Jon Pertwee ? Of course, that's different.

If there is a point to be made, it is to do with the reduction in believability caused by the employ of a 'big' name. And in that case why was Douglas Camfield so happy to start off the guest star approach with Julian Glover all those many years ago ? And what about Innes Lloyd ? Now there **was** a producer! Peter Barkworth, Jack Watling, Marius Goring, Bernard Bresslaw...

THE ANTI-SEASON 25 LOBBY

Michael Dennis, Derby (22-5-89)
It's a relief to see I'm not the only one who didn't like **Remembrance of the Daleks** or **Silver Nemesis**. Tim Munro obviously wasn't 'gullible' enough to be drawn into liking these stories either (re:DWB#65), just because they featured lots of loud bangs and explosions. **Remembrance**, especially episodes three and four, was a tired mish-mash of frivolous, half-baked ideas that should never have reached our screens. Yes, I admit I enjoyed the impressive special effects, the exterminations, the Dalek's eye view etc., but that doesn't stop the actual story from being utter crap.

On reading Craig Hinton's analysis of it, I wondered if we'd been watching the same story. And as for **Silver Nemesis** - and anniversary story we're informed, it'll get us asking "who is the Doctor..." again we're told. Well I'm sorry, but you just can't suddenly put an air of mystery around a series just by having Keff McCulloch add a "rousing march" onto the soundtrack and giving one of the main characters lines like "Who are you, Doctor ?" Kevin Clarke had been promising such wondrous delights all summer that any (non)revelation was bound to be an anti-climax, but honestly...

Well, I don't like to be all doom and gloom so I'll just go away and wait in anticipation of what the marvellous collaboration of Ian Briggs and Nick Mallett is going to throw up on our screens this autumn...

Martin Stewart, Nr.Sittingbourne (23-5-89)
I've recently been re-reading an interview with Kevin Clarke that shows up the state of **Doctor Who** today in an interesting light. In it he says that Andrew Cartmel rejected his first script for **Silver Nemesis**, saying "You've written the usual **Doctor Who** story". Clarke then describes Cartmel's definition of the so-called "usual" **Doctor Who** story - a definition that is the basic outline of many of the classic stories of the past. Cartmel evidently doesn't realise that this is the 'usual' story because it is the one that works best. I'd much prefer what he calls the"usual"story to **Silver Nemesis** any day. 8 >

The latest and best in a unique series of interviews...

MYTH MAKERS

VIDEO TAPES OF THE STARS

TOM BAKER

The Fourth Doctor

SPECIAL OFFER!
THE FIRST 200 ORDERS WILL RECEIVE A LIMITED EDITION SIGNED AND NUMBERED COPY

Ask DOCTOR WHO fans who their favourite Doctor is and the majority are likely to name TOM BAKER's portrayal above all others. Much of Tom's popularity has been fuelled by his reticence to appear in public or discuss his time in the programme. Little is actually known about the man or his memories of being the longest running Time Lord troubleshooter.

At last this has changed. In an exclusive interview by NICHOLAS BRIGGS, at the location used for THE ANDROID INVASION, Tom discusses frankly his life and career.

If there is one MYTH MAKERS that's an absolute must, this is it. Buy it!

ONLY £15.00 each *(+£1.25 p&p)*

Complete the order form below, make your cheque or postal order out to: JOHN FITTON BOOKS AND MAGAZINES and send it to:

JOHN FITTON BOOKS AND MAGAZINES, 1, Orchard Way, Hensall, Nr. Goole, North Humberside, DN14 ORT. (Australasia postage rates on application)

North American customers please contact Pleiades Home Video, PO Box 83046, Troy, Michigan, 48083, USA

Please send me.....video(s) of Myth Makers 17
I enclose a cheque/postal order for.....
NAME:.....
ADDRESS:.....
.....
.....
Postcode:.....VHS/BETA
(please delete)

Running time: 50 minutes approx.

Still available: Michael Wisher, John Leeson, Nicholas Courtney, Carole Ann Ford, Janet Fielding, Nicola Bryant, Wendy Padbury, Michael Craze, Sarah Sutton, Deborah Watling, Victor Pemberton, Ian Marter, John Levene, Peter Grimwade, Jon Pertwee, Richard Franklin. Also: WARTIME, PanoptiCon VII and Myth Runner.

Available soon: Myth Makers on Marvel Comics and Colin Baker.

Cartmel has transformed the Doctor from a curious scientific wanderer indulging his insatible appetite for knowledge into a sort of intergalactic policeman who visits places deliberately and knows exactly what is going on from the very beginning, and this has taken a lot of the mystery and charm away from the programme.

Clarke also says that he had basically never watched **Doctor Who** before and that "I wasn't remotely interested in it". My reply to this is simple - what sort of producer would give the 25th anniversary story (one of the most important landmarks in the show's history) to somebody who had never written for television and who had no experience of the programme whatsoever ("I'd seen **Doctor Who** twice in my life...") ? All I can say is - it showed.

Tim Munro, West Yorkshire (13-5-89)
Re:DWB#65. I assume Craig Hinton saw a different Season 25 to the one I did. I would never have deduced Cartmel's brilliant 'masterplan' to shatter established myth from the clumsy veiled hints which ended up on screen. My thanks to Craig for explaining it all.

So...the Doctor is more than a Time Lord, is ten million years old, has a right to interfere in history and his life story is all lies ? Fine...if his life story had only come from **his** lips, but it didn't. Firstly, in **The Three Doctors** Omega doesn't know his "ex-colleague"! There's no "Hey, Doc! Nice to see you again!" Secondly, the Doctor's tales of his Academy days must also be fake - tell that to Borusa, Drax, the Rani, the Master, K'Anpo, Runcible...: all certainly **not** Old Time survivors! There's also the Doctor's gross ignorance about the Old Time in **The Deadly Assassin,** and his bio-data extract must be fake - unless he was so desperate for a new identity that he regenerated into a baby, found gullible 'parents' and lived a second childhood! Maybe the other Time Lords are in on the deception - but surely only Lady Peinforte knows "the awful truth"? And since Craig accepts that Hartnell was the first Doctor, how did one incarnation survive ten **million** years ?!

Equally ridiculous is the concept of the Doctor as a higher being with a right to interfere. As Craig says of **The Happiness Patrol,** "Who is the Doctor that he has the right to do this ?" More pertinently, why did Doctors One to Six **never** behave like this except at others' behest ?

Stephen Wyatt says they've returned to **Who**'s basics - the mysterious traveller. But the original Doctor was an explorer, a seeker of knowledge, a man who would **never** enter an alien society deliberately to cause revolution. The Seventh Doctor, a cross between Jesus Christ, Rambo and Coco the Clown, is the antithesis of the curious, fallible explorer of his predecessors. As Kenneth Horlock says in **DWB#66,** he **knows** too much. I cannot believe that this omnipotent power-wielder, deliberately playing games with history, is the Doctor I've known for 20 years. If he's **always** been the all-powerful protector of Gallifrey, why did he never behave like this before and why did he get put on trial **twice** ?

Cartmel is only interested in his own **Doctor Who,** no matter how it wrecks the past. He has arrogantly dispensed with 20 years of the show, chucking out the baby, the bathwater **and** the bath! The work of twelve script-editors has been dismissed as lies in one fell swoop because it cramps his "style"!

Sadly, the mystery **could** have been restored **without** smashing up the past. There were huge gaps in the Doctor's past if Cartmel looked! The Doctor's family, mentioned in **Tomb of the Cybermen;** surely some tragic fate befell them ? What about Susan's origins ? And surely nobody believed he left Gallifrey just because he was "bored" ? Build on these - it's what Cartmel's predecessors would have done! But of course that takes care, attention to detail - hard work! Cartmel seemingly prefers the easy way - forget everything, start again, the current team know better than Holmes and Dicks...

I agree with P.Butler (letters, **DWB#65**). The sooner **Doctor Who** is run by professionals again, the better!

"THE ART OF BEING A FAN"

Andy Thomas, East Sussex
A constant worry seems to permeate **DWB** at the moment - that **Doctor Who**'s days are numbered. Well, the "fans" can hardly think that they are helping the situation, surely ? How can we expect the BBC to have anything but contempt for **Doctor Who** when the fans' attitude hardly seems to be any better ? If the show does collapse, I am afraid that the fans themselves will be partially to blame. After all, it must say something about our attitudes by the fact that JNT has seen fit to make a very mild attack on the "fan" in the character of Whiz-Kid - in view of the amount of abuse he has received in **DWB**'s letters recently, how anyone can have the cheek to be offended by this, I do not know.

Maybe it's time for some fans to recognize symptons of the **Doctor Who** 'fan menopause' - perhaps some find it hard to admit to themselves that they have really grown out of the programme at last, and instead of just leaving it alone to the ones who still enjoy it, prefer to become bitter and twisted, spreading their dissatisfaction to those who would not otherwise have felt it. When criticism of camerawork and staging come into play (ie: **Happiness Patrol** reviews), surely it is time to call a halt to being a "fan".

Nothing is perfect, there will always be those little holes to pick in the continuity, there will always be little confusions in the stories now and then, but surely the art of being a fan is to have the ability to look beyond those things, to simply enjoy the sheer spirit of the thing, to be **entertained** by it at the same time as going away later and exploring it in more detail - but by exploring, I don't mean doing a demolition job. It is not the job of a fan to be a producer or a director, and should not attempt to become so in their own minds.

At the end of the day, **Doctor Who** is what it is today, whether we like it or not. If we don't like it, we should switch off and not spoil it for those who do. If it is to survive into the 90's, it is going to need all the help it can get - not hindrance. Sylvester McCoy's remarks in Peter Haining's 25 Glorious Years that he received verbal attacks from "fans" before he had even begun recording his first season. The fact that this comment has to appear in a book intended as a tribute is a very sad state of affairs indeed, and we should feel thoroughly ashamed of ourselves that we have let fandom sink down to this degree.

HANDS OFF 'THE TOMORROW PEOPLE'!

David Gryc, Sittingbourne (16-5-89)
Can't say I agree with Bryan Jenner's views about **The Tomorrow People** (re:**DWB#65** letters). We're talking kid's TV of the 70's, and ITV at that! It was very topical for its time, especially those first four series. I challenge anyone to find The Blue And The Green boring or unoriginal. Every series has its poor stories, and unfortunately **The Tomorrow People** got worse as ITV lost interest in it (the same can also be levelled at **Sapphire and Steel** which ITV even billed as a repeat for its last season because it didn't want anything more to do with it!). Just think what an uproar there would be if the BBC treated **Doctor Who** this way...

On Paul Butler's letter, having seen **Lost in Space** on cable I can confirm that **Forbidden Planet**'s 'Robbie the Robot' was in at least two episodes - War Of The Robots and one in the currently showing third season.

The Leeds 'Doctor Who' Group (8-6-89)
Our flabber has been well and truly **ghasted.** We can, even now, recall lines and scenes from **The Tomorrow People** and could write down **every** note of the theme music. Doesn't Mr.Jenner realise that for children and adolescents of the 70's, houses could burn to the ground and entire continents covered in boiling lava before an episode of **The Tomorrow People** would be missed ? We'd give **anything** to see just **one** episode of TTP repeated!

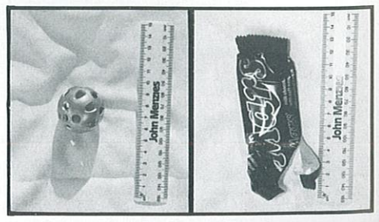
Andrew Leacy, Co.Cork, Ireland (5-5-89)
I am a little anxious at the prospect of a new **Timeslip** series, my memories of the original bordering on sanctity, and justifiably so, I'd say. I'd love to see any articles on the original show in DWB and indeed any others covering what I consider the golden period of British TV fantasy (ie: the 70's, and in particular **The Tomorrow People, Ace of Wands** and the forgotten classic, **Children of the Stones** circa '77).

OFFERS IN EXCESS OF £2,000 TO...

Doctor Colin M.Barron, Scotland (1-6-89)
I was very interested to read your interview with Jack Lovell in **DWB#65.** There were some fascinating revelations - I never realised that the plastic balls used in the Mk.2 Cybermen costume are no longer available.

I thought DWB readers might be interested to see the enclosed photo of an item I possess. This is, of course, an actual piping joint worn by Michael Kilgariff on his Cyber-Controller costume from **Tomb of the Cybermen.** Also from my collection is a photo of a Mars bar wrapper dropped by Reg Whitehead during the making of **The Tenth Planet** in 1966.

I thought some of **DWB**'s American readers might be interested in purchasing these two items. Offers over £2,000 please via the **DWB** address...



preview

THE BLAKE's 7 TECHNICAL MANUAL

THE BLAKE's 7 TECHNICAL MANUAL Volume One is now available from Horizon.

Describing itself as "the definitive visual guide to the **Blake's 7** universe", it achieves this objective, far surpassing the quality of the disappointing **Doctor Who** Technical Manual of a few years ago, and providing highly detailed illustrations as an aid to model makers and artists alike.

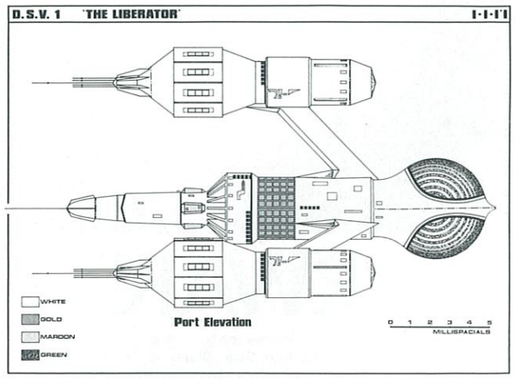
This is the first volume in an on-going series and has been split up into four sections: (1) The Liberator; (2) Scorpio and Xenon Base; (3) The Federation; (4) Non Federation. Future volumes will include maps of the Liberator, Federation bases etc. as a guide to help writers. This should cut down on the amount of stories where the Liberator flight deck is slap bang next to the "cargo hold" etc.

All illustrations are taken from the originals or photographs of the original items. Detailed notes, covering both volumes, will be included in Volume Two.

Professionally printed on quality A3 paper, these volumes may become necessities to fan writers, artists and all those who have been waiting years to make an accurate Liberator teleport bracelet!

We would like to thank Horizon for their permission to re-print certain illustrations. Volume One is now available price £4.50, and details can be obtained by sending a SAE to Ann Steele, 47 Aylward Road, Merton Park, London SW20 9AJ. **J.Elson**

D.S.V. 1 'THE LIBERATOR'



BRITISH T.V. SCI-FI ENCYCLOPEDIA FOR 1990

The text for a new reference work, provisionally entitled **Watch This Space - An Encyclopedia of Science Fiction on British Television,** has just been delivered to Boxtree Books, publishers of a recent flood of worthwhile books of British television series.

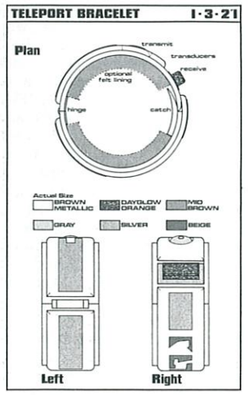
Written by Roger Fulton - a sub-editor on TV Times magazine - the book intends to cover every science fiction/fantasy series, single drama and cartoon series shown in this country on both BBC and ITV from 1951 to mid 1989.

250+ ENTRIES

The format of the book will follow that of Dave Rogers' ITV **Encyclopedia of Television Adventure,** and will contain over 250 entries including series as diverse as **Doctor Who, The Wild Wild West, The Six Million Dollar Man, Doomwatch, Phoenix Five, Star Fleet** and many many more with episode guides and story synopses. With 70 photographs, it is due to be published in both hardback and paperback early next year.

This is Roger's first book and it has taken 18 months to compile, the original manuscript being seven inches thick and containing 80,000 words! The quality and depth of the research is exemplary, and the book will prove an invaluable source of reference to all those with an interest in television sciene fiction. **P.Pritt**

TELEPORT BRACELET



STAR TREK V
THE FINAL FRONTIER?

WITH 'STAR TREK V' the studio has been unusually successful at preventing premature disclosure of the plot of the film following the unexpected early revelation that one of the main characters would be Spock's brother.

But as the film's première nears (it will have been unveiled by the time you read this), there are reports that the story bears a resemblance to two of the less popular old series episodes; **Spectre of the Gun** and **The Way to Eden.** There are also indications that the emphasis on humour that was apparent in **Star Trek IV** will continue. But the crew of The Enterprise are not amused by the reports that have been coming out of Paramount for several months to the effect that this will either be the last film in the series, or there will be recasting to get younger actors for future films.

Both William Shatner and Leonard Nimoy are making an unusual number of convention appearances at the present time around the States. These two are seldom seen on the convention circuit and they are using these opportunities both to publicise the new film and to insist that it will not be the last one.

AGE OR MONEY ?

There is some uncertainty whether the primary issue with the studio is age or money. It is true that both DeForest Kelley and Jimmy Doohan are in their late 60's and have had health problems. Shatner and Nimoy are about ten years younger and everyone is well aware that Shatner was always fighting a weight problem even back in the days of the original series (I won't mention the **hair** problem!). But their rôles do not really require a great deal of swashbuckling and the problems of advancing age have been incorporated into the plot of the films themselves.

It could be suspected, then, that finance plays a sizeable part in all of this. It is being reported that Shatner and Nimoy will each receive $6 million each for **Star Trek V: The Final Frontier,** and that the supporting cast immediately escalated their salary demands in keeping with what they felt was their appropriate relationship to the leads. Kelly in particular was a holdout until the last minute, although it was reported at the time that this was due to unhappiness with the script. The final contracts were such as to even please Doohan, who has often complained in the past about the inadequacy of the salaries received by the rest in relation to Shatner and Nimoy. One result of this upward trend is that the film's special effects have not been done by Industrial Light and Magic in order to save money.

OPTIONS SIGNED FOR #6

If **Star Trek V** is a huge box office success, Paramount may be persuaded that it is still worthwhile to do film number six, which at least some of the cast are supposed to have already signed an option to do. Oddly enough, Walter Koenig was telling convention crowds last summer that he thought there would not be a **Star Trek VI** on the grounds that Nimoy would not be available any longer to do it and he could not see how they could do such a film without him. Whether because his last project, The Good Mother, got a rather cool response or because there is a continuing attachment evidenced by his participation in the **Star Trek** novels-on-audio-cassette series, he is clearly keen to promote the idea of a sixth instalment. **K.Toth**

'STARWATCH'

IT IS THE LATE 21st CENTURY.

The Earth is progressing well, Mankind's technology striving to unravel the secrets locked in all things. Advances have been made in all fields of learning. Nuclear power is a thing of the past, fusion and renewables now enjoying their era. Current research in medicine has lengthened the human life span and many diseases are now curable.

Science, it seems, holds all the answers.

Not quite. There is one place, still, that remains a mystery...to an unsuspecting world...

Stonehenge - a legendary enigma and a monumental symbol of Mankind's ancient heritage. Popular speculation has it as an astronomical clock to tell the days and seasons by. However, despite much archaeological research, the truth of its purpose is not known...

Deep beneath the stone circle, protected from the eyes of Man, is a huge cavern. Within this cavern 'lives' a huge crystal. 'Lives' is, indeed, the word. This crystal is an organic entity that is the very essence of all life on Earth. It regulates the seasons, controls the atmosphere, feeds the soil, regulates the conditions for life, ever balancing and re-balancing to maintain the status quo.

This crystal is the Sentinel of this planet.

Without the Sentinel there would be no life on Earth.

Mankind is the dominant species inhabiting the Earth, and the most destructive. Although technologically advanced, many actions he takes still endanger the careful balance to sustain life in its present form. Pollution of the seas and of the air, devastation of the rain forests, testing of radioactive devices, all these have and are constantly having, adverse affects on the Earth. All these the Sentinel must control to keep the equilibrium.

One would think that the Sentinel has no love for Mankind, who has the power to destroy all life and make the planet incapable of supporting any. But this would not be forever. It may take millions of years of evolution, but new life would be created, nurtured, and come to fruition in another cycle of Earth's history. It has happened before, it will happen again.

Yet, for once, Mankind is not the only cause of this problem...

Throughout the Universe are many such Sentinel crystals, each relaying information to the next in the cosmic network of stability.

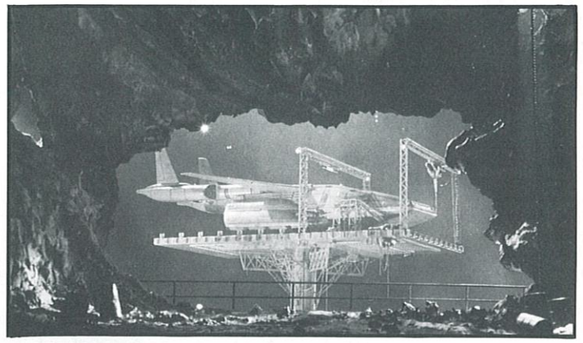
For some reason, not yet ascertained, the relay point for the Earth Sentinel has misfunctioned, and this will have catastrophic results. The Sentinel will lose control, creating tornadoes and earthquakes where thought unlikely, erupt volcanoes where thought extinct. The atmosphere will lose its ability to hold back the dangerous rays of the sun. Eventually, the Earth will cease to support life of any description, nor will it ever do so again.

Ten years. That is how little time there is, from all to nothing.

Much in the same way that someone bitten by a Cobra knows that without help they will die in a short space of time, the Sentinel Crystal is aware of its plight. Ever hidden, ever secret from the eyes of man, it now needs aid...

But it knows its secret cannot be shared with everyone...

PHOTOS: The Vulture Equipment Transporter - a massively powerful container ship for other craft - and Jon Pertwee as Starwatch Commander Jason Havlin Photos: Gary Behar



'STARWATCH' CREATOR CHRIS LEACH SPOKE TO GARY LEIGH ON MAY 15th ABOUT HIS HOPES AND PLANS FOR BRITAIN'S NEWEST SF/FANTASY CONCEPT WHICH COULD BE IN PRODUCTION BEFORE THE END OF THE YEAR...

"WE SEE 'STARWATCH' as thirteen episodes of which the first two are combined, establishing what the series is about. We're planning to commence filming in October for four months, and whilst that's in production we would raise the funds for the rest of the series.

Basically we've got all the plotlines done for the first series; it takes thirteen episodes to sew up the threat of the Earth being destroyed, and although we foresee another series after that, this second series would comprise of individual episodes, perhaps like **Blake's 7** became.

The interest we've got at the moment is from ITV. We're talking about £500,000 an episode, which is a hell of a lot of money, and each one will be fifty minutes long or one hour with commercial breaks, and like **Robin of Sherwood**, it's actually **structured** to have advert breaks rather than just bunging them in. The episodes are interlinked with each one leading into the next. You have to see one episode to get the next, but you can still pick it up in the mean time; it's really a thirteen hour mini-series so you can't play one episode out of order because it wouldn't make any sense at all.

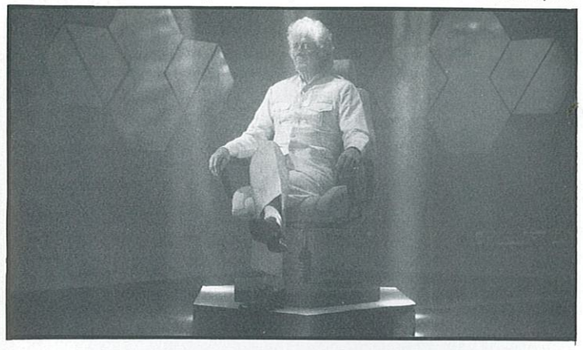
We didn't approach the BBC with a view to making the series and we're not likely to now the way discussions are going. The way the BBC is set up is that they want 51% shares in whatever independent programme that comes to them because then they can control it. That's one thing we don't want with 'Starwatch' because I'm very aware that if the company can actually come in and say 'Look, we want that in and we want a pet in and we want Jason Donovan to appear as this character...' you can't say anything against it, and this series that you had all these wonderful ideas for is just being perverted into something like a **Blake.s 7**. I mean, **Blake´s 7** was good when it started, but it's got those cheap qualities to it and that just wouldn't fit. We're trying to get something glossy like Edge Of Darkness which the BBC made, but that was different because that's what they call a drama, and the whole thing about 'Starwatch'that is different is that it's family entertainment. As we were discussing with TVS last week, there isn't a firm schedule for family entertainment. If it's drama - which 'Starwatch' is - then immediately they think of drama after the post nine o'clock slot which cuts out the children's audience, but then if you say it's a children's drama it takes you into the 4.30 - 5.30 slot and that loses all your adult audience. That's why we'd like the **Robin of Sherwood** slot of 5.30 on a Saturday night or in the middle of the week at about 7-8 or 7.30-8.30pm.

'Starwatch' will appeal greatly to fans of **Doctor Who,** whether they like Jon Pertwee or Patrick Troughton or Tom Baker or Peter Davison or whoever. It's got elements in there for everybody. Although I've been very influenced by **Doctor Who,** Jon Pertwee's not playing a **Doctor Who** character as such. The character he plays, Jason Havlin, is **80** years old (Jon's only 70!) and, like Jon, was very daredevil in his younger days. But he's an old man now that's got this awesome job put on his plate and he just wishes he was thirty years younger, and that's where you get most of the conflict between the characters because 'Starwatch' first and foremost is about the characters and the situations they're in. The visual effects are going to be excellent, but they are secondary to the scripts which all make sense. We've even got scientific consultants like John Gribbin and Mick Kelly - who have actually created this sort of futuristic corporate world along with us - involved so that you don't suddenly get something that stands out like a sore thumb like a concept that just isn't plausible. It's set in a world of the mid-21st Century that is realistic.

I don't think the title will technically be either 'Starwatch' or 'Sentinel'. I don't like 'Starwatch'. We all came to that agreement because it sounds like **Star Wars** or **Doomwatch** and it's neither of those. It's very much like **Doomwatch** in that it's hard-hitting and gritty, but it still sounds like **Starfleet, Star Wars, Star Trek** etc. I'm still very hooked on 'Sentinel' but because Arthur C.Clarke's had the book The Sentinel and there's a film called The Sentinel it looks unlikely we can use that. I don't know how much we would have to pay Arthur C.Clarke but lawyers are looking into the possibility. I'm trying, particularly, to get something that's a one-worder because it has a bit more impact, but the title I'm actually considering now - which is our own copyright - would be 'Project Unicorn' which seems to fit the series all the way through, and it will be the title unless we come up with a better idea. The reason why we still refer to it as 'Starwatch' is because all the publicity material, including the promotional video and the brochures, have got 'Starwatch' on, but as soon as we go into production it will change.

There are two main characters. Jason Havlin, as I've already metioned, is the figurehead of the Starwatch organisation - not as if he's just being told to do this job by someone. Basically the living essence of this planet is in danger and it has selected him as the only person in this world at that point in time able to help it. He's contacted by Professor Caledon (Robert Gillespie), who is not a mad professor but a very enigmatic character (there's a lot more to him than mee.- the eye as it comes out towards the end of the series). There are underscores of legends poured into the series as well which all come out at the right point throughout the web of this thirteen episode story. All the characters are human - none of them are superhuman. They all get hurt and a lot of them are close to death at times, and that makes it a lot more realistic because you can't tell if someone's going to be there next week, and the scripts turn and twist so that you never know what's coming up next which builds up the suspense throughout the thirteen episodes.

'Starwatch' also deals with environmental issues, which is something I feel strongly about. Before we did the filming of the promo last year I was very green on what we were trying to achieve and I consciously remembered the Jon Pertwee **Doctor Who** years as excellent on television. There was Jon, Barry and Terrance who made the series what it was and when I subsequently contacted Barry Letts I thought he was absolutely perfect to produce, but as things went on it turned out he is very much a man who likes to be in control of everything he is doing whereas 'Starwatch' has more of a family feel to it. What I needed was, as Barry said, a line producer who would do what everybody as a group had come to the decision of and would then go and make it happen,



UNRAVELLED

and Barry's not that kind of person so he opted out. We've since found ourselves a line producer who's very good; Carol Snook, who worked on The Bill until recently. Since meeting her it's just all spiralled. She's found all the directors, a lot of people from the hard gritty dramas - such as Minder and The Sweeney - like Ian Toynton and people like Barry Davies and Ian Sharp who's done **Robin of Sherwood** and feature films are involved. They're the cream of British drama directors, which is more than I ever hoped for. As Carol was saying before we started, we had to avoid too many links with **Doctor Who.** I respect all the **Doctor Who** directors but they're not right for it because they're very much in that framework of working within the BBC mentality, and the people who directed the Pertwee years of **Doctor Who** are now twenty years older and we want very much a young team for 'Starwatch'.

Even from the meeting we had last Saturday with all the cast and crew, there's very much a family feel to it - they're not just doing it because it's a job but because they **want** to do it, and that's what's going to show in the quality of the programme. We've got quite a few people involved on the script writing side. The first two scripts are done by Ray Thomson who is also script consultant and he is excellent. He's worked on series like Squadron and was also script consultant on Howard's Way, and we've got some younger writers too. But I've specifically earmarked that episode thirteen should be given to Barry Letts to not only write but to direct as well, because my favourite **Doctor Who** story - and from which a lot of the influences for 'Starwatch' have come from - is **Planet of the Spiders** with its undertones of Buddhism, which is the crux of the production.

Terrance Dicks I met because, as with Barry, I thought it would be worth getting him involved, and what I found is he's very good and can work quickly, but he's only just left the BBC to go freelance this last year and obviously he's very involved with the **Doctor Who** books and the stage show. Also he seems to be very much a BBC man where the set-up of 'Starwatch' is that everybody, so far, has worked on it out of faith that it will come off. We're keeping people on retainers because it's all our own money we've invested in it. When you've actually worked at the BBC for so long like Barry and Terrance have, you get accumstomed to, and need to have money coming in to be able to pay your overheads, whereas what's been so good about 'Starwatch' at the moment is that everybody's put their work in for - at this stage - little money because they believe in the project, and when it comes off they will have secured their work on it. That's the situation that's also happened with all the actors - which is breaking new ground in television - where we've actually cast them **before** we've done all the scripting. In fact Barry said, first and foremost, this was not quite the done way to do it. We've done it the wrong way round because we have the right feel for the programme, and even the directors say the casting is excellent.

We're talking deals already with Australian, Japanese, German and American television, the latter of which we're looking at network as opposed to PBS. This is because we've found that 'Starwatch' is such a, dare I say, original project for the 90's that it's network material and is attractive to American television.

When I was a lot younger and contributing to a programme for the Thames Children's department, they were always saying **Doctor Who** is the envy of all the television because it is a concept that you can take any time, any place, anywhere. I think out of those ideas that's some of the things where 'Starwatch' came from, because although primarily set on Earth (and it's to do with the Earth), you can go anywhere around the globe with it and anywhere out in space because of the technology. There is also the possibility of going backward and forward in time because the Sentinel Crystal is the sum total of the Earth's knowledge - everything that has ever been and everything that is to be.

Years ago 'Starwatch' set off as a puppet series when myself and a friend, Mark Jones, were involved with Gerry Anderson. When we parted company with him we decided that we would try to get a series idea underway, which we envisaged at that time as a puppet series of half hour adventures much like **Terrahawks** but with string puppets like **Thunderbirds.** As things went on I started reacting against that because the richness of ideas that were coming out didn't lend themselves to a puppet thing, especially with Jon Pertwee who's been involved with the project since March 1985 and was to have provided the voice overs for the puppets with Patrick Troughton. So when that went by the wayside it sort of went into limbo for about two years. No way did we want a new **Thunderbirds** because it's had its day and I'm fed up with people trying to resurrect old programmes.

My original choice for the Professor was Patrick Troughton, and this is no detriment to Robert Gillespie but Patrick would have been perfect in the rôle. While we're on the subject, I think **Doctor Who** has got a future on television and I don't like anybody saying that it hasn't, even though John Nathan-Turner has been there too long. To give him some credit he still seems to do a hit and miss job with it. That's really why I liked Barry Letts and Terrance Dicks, because they stayed with a Doctor and when he finished it was the end of **their** era too and somebody else took over. In my opinion John Nathan-Turner should have left with Peter Davison. Okay, he would have actually cast Colin Baker, but somebody else should've moulded his Doctor.

Years ago I wanted to write for **Doctor Who** at the time that Christopher Bidmead was script editor, and I submitted three ideas forward, two of which he said weren't overly good but one of which he wanted me to work on. I was well pleased and started cracking on with the full treatment for it. It was a whole story to do with the TARDIS because it was one of the elements that had not been used very much. Something that had never been explored in **Doctor Who** is that he actually **stole** the TARDIS and my premise for the story was that the original owner wanted it back and obviously the Doctor is thinking he's going to lose everything. I got as far as the treatment completed but then, when I sent it back, Christopher Bidmead had been replaced with Anthony Root and then I just got this standard letter back saying 'Thanks very much but we've had this change of policy here at the BBC and no thanks'. As it happened, the standard of scripts around that time just went down, but that made me feel fed up with writing for other people, hence creating a concept and working on it myself because then the only person who can say no, that's not right, is myself or the executive producer above me who is putting the money in, but that hasn't happened.

At the moment we're looking to film 'Starwatch' in a town in Cornwall where a lot of the elements are set, and we're also looking at doing location filming in Australia for the second

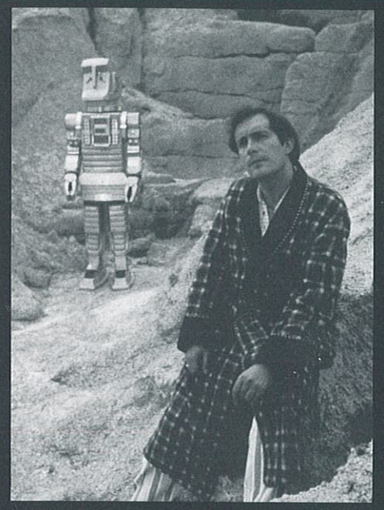
episode and we have subsequent episodes set in America, the North Atlantic, Spain and Germany which will be financed by tying co-production money together. We're very aware that with 'Starwatch' being a global thing you can't mock up a quarry pit in Dorset to look like America so we won't be kidding anybody. It's a programme that will take you around the world!

The series is going to be gritty and you can expect some violence, but not gratuitous violence. The standard of morals on television these days, I think, has hit an all time low and I think you can expect to see more violence on the streets in the future unless it's stopped now. By doing something that is environmentally sound, and which brings out issues in a futuristic and entertaining way, we hope to make people sit down and stop and think. I can't force people to do that, and I'm very aware that you mustn't force feed people with a diet of that - you should leave it in an entertaining framework and then let people select from it what they want. But all I'd be very pleased with is for people to be happy that they spent an hour out of their perhaps mundane or active lives and actually feel better for watching our programme.

Jon Pertwee's been appearing on television a lot recently, like Wogan and Good Morning, and I've actually been telling him to keep it quiet because he's straining at the bit to promote the series and I'm very wary of building the thing up before we've made it because then you're putting a misconception in people's heads. It's best to leave it on a very low level and then when it comes up it's full of surprises!"

CHRIS LEACH, THANK YOU VERY MUCH

JUNE REVIEW



MY LAST ENCOUNTER with 'The Hitchhiker's Guide to the Galaxy' ended in boredom, picking bits of fluff off of Arthur Den't jacket at an exceedingly dull party.

I probably shouldn't have been playing computer games at work in my lunch hour, but then again Douglas Adams probably shouldn't be taking endless encores for an idea he had over a decade ago. Never before has one man based an entire career around a single work. Even Terry Pratchet weaves new(ish) stories around Discworld and Death.

Yes, the BBC is screening yet another repeat of the eleven year old **Guide**...and it isn't wearing its age too well. Ford Prefect would be hard pushed to buy six pints of beer and still get change from a fiver today. Planning blight doesn't affect a single detached cottage, it now hits whole counties in one fell swoop. If this was Monty Python it would be a joke, but here the joke is lost. Cult SF fans and fashion victims know full well that the last inhabitant of Earth is lying shipwrecked and comatose on the space freighter Red Dwarf.

It is a rather depressing fact that so little good science fiction is being made for television that the **Guide** has to be brought out and aired so frequently. It can only be to the detriment of this whimsical piece. Age is beginning to tire it, fond and distant memories are not able to untarnish its limper moments, inspired lunacy wears thin with repetition.

Surely there isn't anybody left who hasn't consulted the **Guide** at least once. Join Marvin, Slarty, Trillion, Zaphod, Ford and Arthur on a tour of the Universe as you've seen it many times before. Learn again the rôle that white mice and dolphins play in the destiny of the Earth. Order your regular dish from the menu of the Restaurant At The End Of The Universe. Layer boredom upon excrutiating boredom listening to Vogon poetry. Can you resist it ? No!

So, you've listened to the radio plays, watched the television series, read the books, bought the record, played the adventure game, eaten the cast (well, perhaps not!), and can now recite that Vogon poetry by heart. Some of you may even be starting to **look** like Vogons. Have you looked in the mirror lately ?

But wait a moment. There must be **some** mileage left in the old work horse yet. What about the recent spate of Daily Telegraph adverts milking the **Guide** for all its worth ? Isn't imitation the sincerest form of flattery ?

Certainly, the **Guide** has a smattering of things that the great works of children's literature have. And like those classic stories of Wonderland, Pooh Corner and Never Never Land it bears repeating. Mytho-comic monsters, anthropomorphic beasts, deformed princes, incompetent warriors, illogical worlds, nonsense poems, surreal subplots. Arthur Through the Babel Fish. An adult fairy tale which has taken us through the Thatcher decade and on into the 90's. Soon, maybe, we'll be allowed to grow up.

There are, of course, serious considerations to take into account. Generally, science fiction on television has always been a bit patchy (good, yes, but few and far between), the genre being better served by the film industry. The few crumbs that the television companies offer have to be sought out in the schedules. Anything, even remotely, resembling SF is welcomed with open arms. As far as homage to science fiction goes, the **Guide** is irreverent, obtuse and downright rude. Douglas Adams took disparate elements from every form the genre has ever known and messed it all about - a lot. The result could easily have been a disaster. Instead, it fired imaginations.

The spoofing of science fiction in the **Guide** is timeless, because the genre it spoofs is timeless, being always with us and pasionately consumed. The same audience which devotedly watches science fiction film seasons, sits through **Doctor Who** with misplaced faithfulness and seeks out **Max Headroom** in the early hours of the morning, can also regularly partake of the **Guide**. The magic moments of science fiction alternate with one magic moment of comedy.

Science fiction, of all forms, has a large and dedicated audience. **The Hitchhiker's Guide to the Galaxy** won't go away because it **can't**. Like Tinkerbell, too many people believe in it. SUSAN POLAN

PHOTO: Simon Jones as Arthur Dent (left) and David Dixon as Ford Prefect (Photo BBC copyright)

right of reply

SEASON 25: 'Making Sense of a Very Bad Job'

HMMM. After reading Craig Hinton's Season 25 retrospective (DWB#65) I sat back, thought about it and then read it again. I'm sorry, Craig, but to quote the artist Ernest Bottomley, it's all crap and horse manure!

The central thrust of Craig's article is Cartmel's "wondrous masterplan" to instil a sense of mystery back into **Doctor Who** - "Who really **is** the Doctor ?" he is asking. **But we already know!!** Every time a piece of pseudo-continuity raises its unwelcome head, there are always apologists willing to dream up fantastical explanations/translations for events which didn't make any sense on screen - which is what they **should** do, because not every viewer is prepared to wait until David Howe finds a plot-hole to discreetly hide the cock-up/s in. Craig, however, really takes the biscuit.

The exact dating of the Gallifreyan Old Time has always been suitably vague, but **simple** and **logical** analysis of transmitted stories infinitely better than the utter rubbish that was Season Twenty-five provide the clues for all to see. Craig says the Hand Of Omega is "at least ten million years old", and I am inclined to agree in principle to such a long period of time, although perhaps not as excessive (say two-three million). To me, the Doctor's "didn't **we**..." faux pas in **Remembrance of the Daleks** suggests not that he is "much more than nine hundred and thirty six years old", but rather that Ben Aaronovitch doesn't know what he's writing about! Kevin Clarke has said he regards Aaronovitch as "the world's leading authority on **Doctor Who**" (but then, I suspect someone who only watched the series twice before and was too self-confident to properly research his own script by watching the 23 surviving Cybermen episodes would be impressed by any 12 year-old who could tell him the names of all the Doctors!), which admirably proves that **he** doesn't know what on Earth **he's** talking about **either**! I'm afraid it takes a lot more to make you a "leading authority" than one fleeting reference to Spirodon and the dodgy rationalisation that the Thals aren't on Skaro anymore because he "couldn't see any in **Destiny of the Daleks**"!

Unfortunately, this apparent ignorance of the format today's writers are working with extends to Cartmel himself. What further proof is needed than Season Twenty-five ? Are we **seriously** expected to believe that Cartmel sat down, watched **all** the surviving episodes, read the transcripts of the missing ones, and then constructed this simply preposterous notion about the Doctor being "more than just a Time Lord" ? But he **didn't**, did he ? Stephen Wyatt confessed to the deliberate and cold-blooded junking of the series' mythology by the script editor/writers in order to create a new one. What gives **them** the right to do this ? What seeming arrogance causes them to appear to say "So much for the last twenty-three years, **we're** in charge now and we can do what the hell we like" ?

Doctor Who is virtually unique in British television; in accepting work on it every writer, director, producer and script editor is entrusted with a legacy, a **history**. In a way, it is like a wall - it is their job to build upon it, to enhance it, to fill in the cracks and polish off the edges, but they are not free to demolish it and then proceed to rebuild it with bricks of a different colour, using some of the old ones only if they feel like it.

Coming back to **Remembrance**, any 12 year-old fan who has sat through **The Deadly Assassin** (surely **the** starting point for any new story claiming to further explore Gallifreyan mythology) can see that **none** of Cartmel's Grand Scheme makes the slightest bit of sense. Fact: **no-one** alive in the Old Time (let alone a presumably mature "contemporary of Rassilon and Omega") is still alive 'now'. It is a time as distant to **all** the Time Lords as Troy is to us - a loose conglomeration of myths, legends and a few scant archeologically-divined facts and suppositions. In **Assassin**, the Doctor knows little more than Spandrel and Engin and everyone else - are we now expected to re-watch the story bearing in mind that he knows all the answers all along and only lets them out disguised as logical deductions when he realises that no-one else is going to twig to the significance of the Artifacts in time ?

Apart from anything else, if the Doctor **is** as damn all-knowing and all-powerful as Craig suggests, would he have fallen for the Master's trap in the first place ? As the divine Protector Of Gallifrey (my foot!), would he have allowed the guards to capture and torture him the way they did ? If he knew what the Sash and the Rod were all along (as he would have done if he also had a hand in the RSM - or was Rassilon very selfish and kept his pet projects to himself ?!) - why didn't he just take them himself and flee before the Master got his hands on them ?

All in all, if the Doctor **is** so omnipotent/powerful/important, it renders every story, every life-or-death struggle, every threat, every moral dilemma, every **reason** for the series totally and utterly **pointless** because it renders him **unbeatable**! I don't want this, the audience doesn't want this and I'm sure the vast majority of fans don't want it either. Part of the problem with Tom Baker's Doctor towards the end was that he had become "superhuman". Cartmel seems bent on making McCoy's Doctor God-like!

Craig concludes his **Silver Nemesis** piece thus: "For fifteen years he has been pigeon-holed as a renegade Time Lord, shunned by his peers. But now ? The self-styled 'protector of Gallifrey', contemporary of Rassilon and Omega (if so, explaineth his reaction in **The Three Doctors** and the fact that Omega did not **know** him), co-creator of the Remore Stellar Manipulator and Validium, so very much more than just a Time Lord..." All this suggests the building upon the original mythology Cartmel's own writers deny. Why, Craig ? Why do you feel you have to justify and defend the work of one who has only got this far because his producer doesn't care anymore ? I realise that you are in a difficult position being the head of the official UK fan organisation (DWAS), but this smacks of toadying for approval to the nth degree. Unless you **really** believe it...

In the past, when a continuity anomaly arose, one had to take the scales of logic, place in one pan the 'new' evidence and in the other the old, and then see how the balance falls - True or False. The weight of evidence in the Pertwee era suggesting the UNIT years were set in the 1970s (ie: more or less contemporary to the transmissions) easily over-balanced the single "1980" reference in **Pyramids of Mars**. After the strengthening of the evidence in **Mawdryn Undead**, the innocents who had only read Jean-Marc L'Officier's Programme Guide protested, but logic prevailed. Similarly, we must weight **twenty-four** years against **one** and watch the scales clunk down definitely and resolutely, the indicator having shot past false and landed firmly on **bullsh*t.**

Perhaps it is time for the privacy-obsessed Andrew Cartmel to come out into the open and explain his motives and allegiances. Are they to the legacy entrusted to him, or to a self-indulgent urge to stamp a greater impression on the series than every other script editor before him ?

And what of Season Twenty-five ? Do we deny it ever existed ? Unfortunately, while some may want to, we cannot ignore it. We must simply make the best sense out of a very bad job and there seems only one honourable route we can take. Facts we cannot change, only motivations and reasons for action: the Hand Of Omega and Validium exist; Skaro is gone; Davros is now the Emperor... But the Doctor ? The years of carnage and defeat have finally taken their toll and, along with an unnaturally enforced regeneration, have snapped his mind - he is now insane, or totally senile. Having learnt of the Hand and Validium during his travels, he is now convinced that **he** helped to create them; his extreme delusions of grandeur manifesting themselves at no more obvious a time than his opening rant at the Emperor Dalek: "President Elect of the High Council of Time Lords, Keeper of the Legacy of Rassilon, Defender of the Laws of Time, Protector of Gallifrey..." Who but madmen believe themselves thus ? Even on the count of the first 'title', his mania erases from his mind the memory of his own Trial - he was told he had been deposed and knew an election was in the offing when he left the court. And how often has **he** broken the Laws of Time ? There **is** an alternative, but it is far worse. It is that it is all true, the Doctor really **is** tantamount to the almost Supreme Being his 'titles' suggest. But that means it always has been - and always will be - within his grasp, within his power, to defeat all his adversaries...and save countless lives.

If we accept him as this, we must also accept that he stood back and let the Master destroy half our Galaxy; he **himself** killed Adric as surely as if he had put a gun to his head and pulled the trigger; Mexico, Paris, Kembel, Refusis, Vulcan, Telos, Spirodon, Exxilon, Atrios, Manusa, Earth, Earth, Earth...the sins of omission mount up bne after the other when he had the means to end it all with a wave of his hand...

Better we accept an insane mortal than a 'god' drenched in the blood of billions upon billions of slaughtered innocents.

NICK COOPER

'THE ULTIMATE ADVENTURE' MARK TWO

"THE NEW AND IMPROVED VERSION" by Robert Cope

IT IS A RELIEF FOR ME that I've been given the chance to re-review 'The Ultimate Adventure' because so much has changed in the show since that disastrous first night at Wimbledon (to which we should never have been invited until the show was ready to be seen!).

My feelings towards some aspects of the show have also changed. For example, initially I absolutely loathed the cutesey Zog character but now I've grown to really like the little fellow - beautifully performed by non-stop Stephanie Colburn - and he does something different to make me laugh most nights. He certainly adds a lot of family appeal to the show. Similarly I wasn't particularly keen on Rebecca Thornhill's Crystal, but during the tour she has made the character much more gutsy and I feel now that I can really believe in her, so all credit to Miss Thornhill for such a pleasing transformation.

David Banks is still playing Karl loud enough to fill five theatres, but his OTT approach is more than matched by Judith Hibbert's Madame Delilah who gives the show more than a bit of camp, and both fit in well with the production. Chris Beaumont as the American Envoy makes the most of the dramatic scenes he's in and often appears to be the only one taking the events seriously, while Wolf 'Cyberleader' Christian seems to think he's stepped straight out of the Paris 1789 scene in 'Allo 'Allo but at least he can project well, unlike Terry Walsh who is to a punchline what Jon Pertwee was to memorising! Both are excellent stuntmen though, with Wolf stealing the honours in most of the fight scenes.

Troy Webb is still milking his martial arts mercenary for all its worth, and very funny he is too as is the whole of the Bar Galactica sequence where a Vervoid (David Bingham) whizzes around for no particular reason, Claudia Kelly waves her tentacles about wildly, and Paula Tappenden and Allison Reddihough look a mean couple of assassins. Behind the bar you might just spot Deborah Hecht looking strangely like someone who's just escaped from the Rocky Horror Show. Most of them double as Daleks the rest of the time, with Oliver Gray as ruthless as ever as the Black Dalek.

But by far, of course, the biggest change in the show has come with the arrival of Colin Baker. Already that master of the merry quip has made the show very much a vehicle for the Sixth Doctor, and it is hard to imagine two more totally different performances than his and Jon Pertwee's. Colin's, as you'd expect, much more brash than his 'predecessors', and you can see him relishing every line of dialogue - much of which has been changed to suit his Doctor's personality, including a cheeky "He's reversed the liniarity of the proton flow" and referring to the Prime Minister as "Maggie" all the time.

The Paris 1789 scene has been the subject of an extensive rewrite, with the ending now far more amusing than the previous version, featuring Colin displaying his expertise at comedy in a sword fight with a Paris guard, which is a perfect example of the physical approach he has brought to the play. I've always thought Colin came over better on the stage than on screen, and his return to **Doctor Who** in this medium will be a tour de force for

MARK FURNESS Ltd. JOHN NEWMAN FOR BARRY BRIEN (1968) Ltd. DINA AND ALEXANDER E. RACOLIN AND MARTIN BURRANE PRESENTS
BASED ON THE B.B.C T.V SERIES
COLIN BAKER
STUNNING HI TECH & LASER EFFECTS
ON STAGE
POLICE BOX
DOCTOR WHO
THE ULTIMATE ADVENTURE
WRITTEN BY TERRANCE DICKS
DESIGNED BY PAUL STAPLES
DIRECTED BY CAROLE TODD
MUSIC COMPOSED BY STEVEN EDIS
DALEKS CREATED BY TERRY NATION
FLYING BY FOY
LIGHTING BY CHRIS BOYLE
LASER DESIGN STEVE PLAYFORD
CREATIVE CONSULTANT JOHN NATHAN-TURNER

him, and any cynics who think Jon Pertwee will be irreplaceable on this tour had better prepare themselves - Colin Baker is back on top form and he **is** the Doctor, whether you like it or not!

As for other improving elements of the play, the laser effects get better and better and are truly breathtaking, and the songs are even beginning to grow on me now, particularly Sky High. Very little now remains of the first song - Strange Attractor - as the opening nightclub sequence has been the victim of most of the cuts, and is all the better for it. The final scene has also undergone surgery with the Doctor's reminiscing about his past companions long since cut. Rather a shame, I thought.

To sum up, **The Ultimate Adventure** is now the new and improved version and should be packing them in for some time yet. Miss it at your at your peril!

DALEKCON

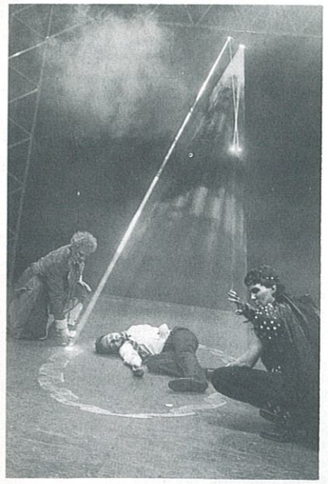
THE DAY OF THE DALEKS:
Saturday 2nd September 1989.
The Spectacular One-Day Dalek Event celebrating over a quarter of a Century of the most famous robot-creatures in the Universe!
To be held in South London.
Registration fee for event £10.
There is no registration on the day so please book early to avoid disappointment. For more details and a registration form write to: Julian Vince, c/o 25a Launceston Road, Perivale, Middlesex, UB6 7EX.
Limited to DWAS members only.
Please quote current membership number when writing.
If you have a full-size Dalek or would like to be a steward at the event please write for more details.

For sale: Dr.Who, Star Trek, Blake's 7, Gerry Anderson & Galactica books, annuals and toys, mags and comics. Also many other science fiction books for sale.
For list send a 14p stamp to: A.Richards, Who Books, 3 Linfields, Cokes Lane, Little Chalfont, Bucks HP7 9QH.

ISSUE TWO of Kasterborian Nights is a collection of short stories by Darren Field and John Grindrod.
To obtain your copy send an A5 SAE and a cheque or PO for £1 to:
IAN PEARSON,
8 RIPLEY DRIVE,
HARROGATE,
N.YORKSHIRE HG1 3JD.

DAVID BANKS

FOLLOWING the tour around the country in his capacity as merchandise foyer supervisor has enabled DWB theatre correspondent Robert Cope to get to know members of the cast very well. Several have spoken to him - exclusively for DWB - beginning with a stalwart 'Who actor in his own right who recently received the accolade of being only the eleventh actor to have played the Doctor...



RC: How did your part in 'The Ultimate Adventure' come about ?

Usually you hear a lot of rumours from fans and a lot of them - like **Tomb of the Cybermen** turning up - turn out to be untrue. Adrian Rigglesford, who helped me on The Cyberbook and introduced me to conventions is not adverse to handing out rumours, and when he said (in September or October) there was going to be a **Doctor Who** stage play, I took it with a pinch of salt. He was convinced it was true so I got on to my agent who came back to me and said yes, indeed it was! So I was very impressed with Adrian!

Mark Furness Productions said they were trying to get the main Doctor cast, then they would come back to me and start talking about the other characters, and so we checked again just before Christmas and they still hadn't finalised who the Doctor was going to be.

In January I got a script breakdown and found that there was this (what was described as) "a charming baddie" called Karl, and I thought that sounded like a nice part. It also turned out there were going to be Daleks and Cybermen in it - and a Cyberleader as well! - but I had no intention of playing him on stage. I just couldn't imagine how you would get people to get into Dalek and Cybermen costumes for six months! It's bad enough doing it for the two days in the studio!

Then I got the audition for Karl in February and sung a song from Oliver, but I ended up without a song and I don't know whether that had anything to do with it! Anyway, I thought I could do something with the part, and my agent got back to them and started talking about money and conditions and so on.

Then they said they really needed somebody who could understudy the Doctor - who they could rely on - and I was totally taken aback because I've only once understudied and that was a long time ago when I was at the National, and it was something I didn't want to do ever again. So first of all I said no, and then they came back again and we renegotiated and it seemed to me at the end that if I could actually make the Doctor my own and have my own costume then it would be worthwhile taking on that horrendous responsibility - of every night going in to play Karl knowing that you could suddenly have to take over as the Doctor and face 2,000 people out there who'd paid tickets to come and see Jon Pertwee! So I faced up to that and was soon quite happy. In fact Jon seemed so strong on top of it all that after about the third week I'd given up any idea that I would be playing the Doctor.

RC: On that fateful day I actually recall saying to you "Jon looks absolutely terrible today". Do you remember ?

No, because people quite often say that to me. He'd been suffering from colds and things like that and it always seemed to me when he was at his worst that he was at his strongest on stage, so I wasn't worried at all!

RC: That day, of course, Jon did five minutes of the performance, the curtain came down, and you didn't have much time to think about it did you ?

Well, everything had to wait fifteen minutes while I got into my costume after Chris Boyle - the company manager - had come to me and said "You're on!" I was alone in my dressing room and I looked into the mirror and said "This is it!" I got out of my leather stud gear and put my Greenpeace T-shirt and baggy white suit on and was about to go

SECOND DIMENSION

* "SECOND DIMENSION is a great mag and I'm always proud to belong to such enterprises" JOHN LEVENE
* "SD shows a good level of wit and talent and a refreshing ability not to take the show seriously all the time. A fine effort - well done" MARTIN WIGGINS
* "...quality publications with a good spread of articles from lots of members" SIMEON HEARNE
* "...a must for any WHO fan. Thanks again for the superb quality of SECOND DIMENSION" MICHAEL WINTER

free issues!

SECOND DIMENSION is the only monthly fan magazine dedicated to DOCTOR WHO. This A4 quality publication has been printing every month for almost two years, and is gaining a rapidly expanding number of regular readers, attracted by the wide selection of articles and artwork from top writers and artists.
But don't take our word for it... Send a large sae and receive a free complimentary copy of this revolutionary publication. What more can you ask for?!

THE WHONATICS
400 Sutton Road, Walsall, West Midlands, WS5 3BA
Tele 0922 27473

TIME SCREEN No.4

Sapphire & Steel A look at the popular ITV telefantasy series of the Eighties with episode guide.

A Complete Guide to British Telefantasy Books comes with a free

The Avengers

Bookmark

UFO An interview George Sewell and we print a full episode guide to Gerry Anderson's classic live-action series.

DOOMWATCH A review of this controversial *'Green'* series together with an episode guide to the series.

Just send a cheque payable to "TIME SCREEN" for £2.00 to 'TIME SCREEN 4', 88 EDLINGTON LANE, WARMSWORTH, DONCASTER, DN4 9LS (Australia and USA orders cost £2.70 in Sterling Money Orders)

out when Lindsay - the costume supervisor - came in and told me that perhaps I should take the black make-up off around my eyes which I usually wear as Karl! She then fitted me with the radio mike and that was it! The announcement was made to the waiting crowd and of course they were all buzzing with excitement. It wasn't like just being announced that the part of Jon Pertwee would be taken by David Banks because they'd actually **seen** Jon falter and then stop on stage and walk off. So we started off from the top of the play again and I felt so calm about it. We made sure we'd done understudy rehearsals every week and I was quite used to my costume and had worked out the kind of line I would take with the Doctor, so all that was very solid and it was just a matter of the show must go on!

I just about got through that performance except for one line I couldn't remember at first, which was the famous line which everybody cheers at: 'Reverse the polarity of the neutron flow'! When I got to it I said, "You know what the idiot Dalek has managed to do ? He's actually managed to...managed to...I can't **tell** you what he's actually managed to do!" Then one of the companions fortunately very quickly said, "You don't mean he's reversed the polarity of the neutron flow ?", and I said, "Yes, that's **exactly** what he's managed to do!", and it got a big reaction so it was alright!

At Birmingham I was playing the Doctor at packed houses. It couldn't have been better for me, but on the other hand I had this very ambivalent feeling. I felt very good about playing the Doctor, because that's what I'd taken the gamble about understudying for six months, but on the other hand I had the pressure of knowing Jon was exhausted and very tired and low. He'd had this awful experience of drying on stage in front of all those fans and I thought he'd have to have tremendous courage to come back the following Monday and I just hoped against hope he would be able to do that.

RC: And thankfully he did arrive at Bristol looking every inch the Doctor and playing the part just so.

That's right, yes. On the day I took over there were ironically two performances and after the four o'clock matinée I was so drained and tired and we only had about ¾ of an hour between that and the evening performance to breath, and I just knew the reaction of the audience would be very different because they were all expecting Jon Pertwee and had paid a lot of money to see him, and indeed it was. The announcement went out to stunned silence, or at least a very profound silence. The profoundity of the silence continued for the first few scenes so it seemed like a straight play to start off with, but gradually they realized they were getting a story that made sense, with a few jokes, and they warmed up. For me the second performance was the better experience in a way as it all worked beautifully and at the curtain call they just erupted and I saw little groups standing and then more and more groups - an actual standing ovation! It was tremendous. Then when the rest of the cast went off I was there on the stage on my own and I just decided to lift my arms and this huge roar went out. I only mention that because it can only happen in the theatre and it's such a raw, animal quality there. It will probably never happen again but the fact that it happened then, with two packed houses and so many **Doctor Who** fans there - those who could **taste** the irony that the 'Cyberleader' had taken over the Doctor at last - was a delicious thing. I think I'm the eleventh actor to have played the Doctor!

RC: There are already people calling for you to play the Doctor on television when Sylvester leaves.

It is very nice you should say that and it's flattering for it to be suggested, but television casting works out in very devious ways and I'm not fooling myself that I'm really putting myself in the line of being offered the TV Doctor at all. It would be very nice if it happened of course! But I **have** played the Doctor and nobody can take that away from me - it is the Cyberleader's greatest triumph!

RC: What are the major difference you've noticed between working with Jon and Colin Baker ?

Jon's Doctor is very dignified and upright - unflappable - and Jon is very much like that as well; somebody who's very charming and paces himself very well. He can be quite sedate in my experience, and I don't think you can call working with Colin sedate because Colin has got this (people say it's because of his barrister training) very quick, sometimes very razor-sharp wit. He's also got quite a difficult task of taking over with only two weeks rehearsal and trying to make the show his own. Physically he's been given more to do than Jon which isn't surprising as Jon's 70 whereas Colin will be celebrating his 46th birthday during his first week on the tour.

RC: As we speak we're ten weeks into 'The Ultimate Adventure'. How do you think the play has evolved ?

It still seems fresh, partly because the show's been getting quicker and slicker and the reactions from the fans and audience have been getting just better and better. Audiences have become larger and the play seems to be entertaining them more and more. I think Wimbledon should never have been seen for review purposes because there were obviously things that needed to be ironed out and most of them were ironed out by Aberdeen (second week). Another thing is it keeps changing very slightly which is something which doesn't normally happen to a show. Suggestions are made now and then by Carole Todd (the director) etc.. It means that any fans who come and see the show more than once with a break of a week or two find that there are little difference which I think adds to the interest.

RC: How are sales of the Cyberbook going ?

It seems to be going really very well. They've been available for six months now. When we started the tour we had the arrangement to sell it in the foyer so we thought it should also start being sold in selected bookshops as well, so they're now being sold in the Forbidden Planet and Nostalgia & Comics chains and the **Doctor Who** Exhibitions and BBC shops. I'm also available to sign copies of the book and the cassette version - Origins Of The Cybermen - after each performance so I've met many of the fans and I'm not sure there are many more to meet! I couldn't be more pleased really at the way they're going and are continuing to go and the reviews also helped a lot because they've been largely superlative I suppose you could call them (and we **haven't** been writing them ourselves so that's been even better!).

I've also just completed a book called The Good Digs Guide designed for people like ourselves who are travelling on the road - actors and performers in the main so it's only available from Spotlight at £3.50 - who are not on executive allowances and need to know of good and cheap places to stay. Myself and an actress, Janice Kramer, have spent the last 2½ years collecting addresses and recommendations from other actors and we hope people will keep sending recommendations so it can be anually updated.

RC: Do you see yourself sticking with your 'Doctor Who' image for the time being or would you like to branch out to other things ?

That's a difficult one to answer really. I think it's a good idea for me to branch out a bit because I don't want to get stereotyped as somebody whose work is totally obsessed with **Doctor Who,** and it's inevitable I will distance myself because there are other things I'm involved with too.

DAVID BANKS, THANK YOU VERY MUCH

NEXT ISSUE: Hear how Colin Baker feels about being back as the Doctor, plus Robert speaks to cast members Rebecca(Crystal)Thornhill, Stephanie(Zog/Margaret Thatcher)Colburn and Dalek operators/Ant People Troy Webb and Claudia Kelly about being on the road with 'The Ultimate Adventure'...

PHOTOS: (Previous Page) The Doctor(Colin Baker) and Karl(David Banks) attempt to rescue the American Envoy(Chris Beaumont), (This page) David Banks and Colin Baker (Photos by Mike Daines reproduced courtesy of Mark Furness Productions)

VIDEO OVERVIEW

IT WAS ONLY A FEW MONTHS after the release of the highly successful 'Terror of the Zygons' and 'The Talons of Weng Chiang' video tapes that rumours soon abounded of a further batch of 'Doctor Who' releases by BBC Enterprises.

Speculation as to which **Doctor Who** stories will be next in line for commercial release has provided a rich source of inspiration for gossip-hungry fans, eager to consolidate their collections of vintage **Doctor Who** with affordable tapes of a higher standard than those available on the increasingly open - and almost always non-commercial - underground fan 'black market'.

Now equipped with all the correct data regarding lists of what episodes do exist, or, more pertinently, those that do not - together with a little knowledge of the various incompatible technical formats that the BBC find their wounded remnants of a **Doctor Who** archive in (wounds that, as we all know too well, were self-inflicted) - fans are in their strongest position ever to debate the merits and pitfalls of releasing any particular story. This naturally leads to rife rumour, and often just pure fabrication on the part of the fans. Until the much-anticipated confirmation from Enterprises, many titles had already been bandied about by those purporting to be "in-the-know".

The release of **The Time Warrior** and **The Ark in Space** by Polygram in Australia (where the UK's last two tapes had previously been premièred), and that of **The Deadly Assassin** by CBS Fox in America, had added some credibility to suggestions that the next batch of tapes would also be home-market versions of their foreign counterparts.

It was announced in March that the tapes to be released in June were to be **The Time Warrior, The Ark in Space** and, on two cassettes to be sold together, **The Daleks.** But for the gossip-hounds it was now time to begin speculating about what might comprise the **next** batch of **Who** tapes, almost untroubled by the desire to actually buy the ones that Enterprises were to release! For others, time to debate the merits of the BBC's choice of stories, the sleeve designs, perhaps even mull over the ethics of releasing official tapes for sale at all.

I pause only momentarily to doubt that it is the fans that know best when it comes to selecting, editing (or "pruning" as it is often more euphemistically termed), and packaging **Doctor Who** tapes. Enterprises might hold all the financial cards close to its chest (and the fans are not in possession of this crucial information), but BBC Video are extremely naive in their knowledge of the programme. For example, the BBC earnestly believed they would get Jon Pertwee **and** Tom Baker to attend the launch-day celebrations planned for the HMV store in London's Oxford Street, a feat that would require more than the commercial release of a couple of their stories to accommodate the clash of two such huge theatrical egos!

I accept that the BBC are not just catering for the dyed-in-the-wool fans - the real purists - but surely someone there must have the nous to realise that it only makes sense for the fans to be consulted **before** the wrong mark of Cyberman or completely the wrong design of Dalek is splashed across the cover of a video tape. The recent **DWB** poll (#66) is a good indicator as to the desirability of individual stories as commercially-released tapes. Any fan who has had to endure years of non-Who-fan friends and acquaintances telling them that they fondly remember "the one where all those monsters came out of the sea", or "the one with those great big hairy spiders" should be able to point the decision-makers at BBC Video towards **The Sea Devils** and **Planet of the Spiders** as perfectly shrewd choices for release. A little two-way communication, after all, is a wondeful thing!

In some quarters there has been, for some years now, a little resentment and an annoyed murmuring over the whole idea of 'sell through' video. There are two intertwined lines of thought on the ethics of selling BBC videos that go something like this: We, the great unwashed, have already paid for the BBC to produce all the **Doctor Who** stories by buying our licence fees. Therefore what the BBC produces is public property. Before home video became a "nice little earner" for BBC Enterprises, they used to repeat recent and, occasionally, older **Doctor Who** material, like the Five Faces season, free and for everyone. Now they don't repeat any **Doctor Who,** regardless of its vintage, and the only way to **legally** see them is to buy copies back from the company I pay my licence to! Deduct several points for cruel capitalizing!

The surprise addition of **The Daleks** to the expected **Time Warrior** and **Ark in Space** tapes was a little unexpected, especially as fandom had been given to believe that the only previously-released black and white story - **The Seeds of Death** - had not been the success that its colour counterparts had been. Initially retailing at around the £25 mark, it was seen as more likely that it was due to it being a black and white story that had been responsible for its relative failure. (**Seeds of Death** was later reissued at £9.99). The release of the first Dalek story - regarded by some long-in-the-tooth fans to be the finest **Doctor Who** story ever made - on two tapes seems to be a nasty attempt at 'double your money' on Enterprises' part as, if it had been put on one tape episode by episode - as an E180 would easily have accommodated - the duration would not have exceeded that of the BBC's own **The Quatermass Experiment** cassette, which also ran at just under three hours. This strikes me as a peculiarly loathsome piece of marketing on Enterprises' part, comparable to making double CD packs, at double the price (naturally), that would comfortably fitted onto the one. Deduct several **dozen** points for fleecing the fans of an extra ten quid!!

The quality of the 1963 recording avilable to the BBC is not of the highest quality, but it is still appreciably higher than any correponding 'pirate' copy. The first episode seems particularly bad, with a really dusty title sequence shortly followed by the almost legendary bleached-out technical fault, and then there is the discovery that there are dozens of persistent marks on the print - either dust on the telerecording screen or on the telerecording lens. The other episodes fare better, but one is always aware of the lack of horizontal resolution and of a graininess that is only exaggerated by the copy being originally shot on video, then transferred to telerecording film before finally being transferred to home video. One much-welcomed increase in quality over bootleg copies is made to the clarity of the sound. Even though the soundtrack still retains an appreciable amount of its original hiss and a little fuzziness (both of which can be alleviated appreciably by utilizing a video recorder eqipped with HiFi sound), it is still a significant improvement on what was previously available.

I seem to be in the pedantic minority regarding the packaging of the Dalek tapes as I find the inclusion of a Dalek, lifted from the **Day of the Daleks** video sleeve and still back-to-front, annoying; but far worse is the rust-coloured sleeve on the second tape, notably its spine which will sit awkwardly alongside the subdued blue and black tones of the other tapes in the series. I find the composition very poor too, resorting to the use of very familiar black and white stills and airbrushed artwork when there are lots of good colour photos available, albeit those from Raymond Cusick's collection.

The story itself is always entertaining, dramatic and exciting. Many small things, such as the conceptual design, the conviction with which the actors put across their performances, the grimy realism, the homely companionship and the use of overlapping conversation all enrich the tale with a quality rarely seen in BBC drama today. But with the territory comes almost cringe-worthy hamminess, cheap-looking 60's SF sets and Boys Own Adventure escapism.

Purists should appreciate that the BBC have not edited together the individual episodes, although they show an insistence for tinkering: both tapes are preceded by a short explanatory caption sequence, and the end of the story has been prematurely curtailed, just before the explosion in the TARDIS. Thus the entire sequence leading into **The Edge of Destruction,** including the "Next Episode" caption, is missing, a loss of about twenty seconds.

The historic significance of the story cannot be overlooked, reducing the number of publicity-gaining cards that the BBC can now play. It can only be hoped that, with the current fad for old - yes, even black and white! - television, it is enough of a success

PHOTO: Susan (Carole Ann Ford) encounters the Thal Alydon (John Lee) in edpisode three of THE DALEKS (Photo BBC copyright)

on two tapes for the BBC to consider releasing something that does merit the use of the format, like **The War Games** (or will that be ordained by Enterprises' accountants to be a four-tape "epic", I wonder ?).

The next story, chronologically (**The Time Warrior**), was made at a time when **Doctor Who** was on the crest of a wave of popularity, carried on from Season Ten. The story displays some signs of confidence, but also something resembling complacency setting it. Pertwee, though, is on top form, as is Elisabeth Sladen making her **Doctor Who** debut. The script is of the highest quality by Robert Holmes, a mark of quality that BBC Video seem to have picked up on, and whether they are aware of it or not the majority of the official releases have been written by, or at least script edited by him. The tale also introduces as to the Sontarans and to the name of the Doctor's home planet, Gallifrey, after over ten years of being un-named.

The Time Warrior cassette also suffers the most at the hands of the cover 'artist'. (I would say what type of an artist I consider him or her to be, but this is a magazine with a reputation to maintain!). Not only do we have some spindly and defoliated artwork trees and a blazing light coming from Linx's outstretched fingers, but the photo of Linx has been doctored - if you'll excuse the pun - so that it now sports an airbrushed helmet! If this was intended to preserve some of the mystery and surprise of his eventual unmasking, then why print two unhelmeted photos of Linx on the back ? Study it carefully and you get the overall impression that Linx is waving a tearful goodbye to someone. Is that really a handkerchief he is holding ?!? In short, a complete bodge-together.

Ark in Space has had a dry run at being an edited feature, recently transmitted as it was in a similar fashion by SuperChannel. As the archetypal 'tunnels and confined spaces' story, it benefits from a pre-**Alien**, post-**It! The Terror from Beyond Space** plot involving human nobility and a dehumanizing metamorphosis, with the added bonus of some of Holmes' best dialogue. **Ark** suffers only from some patchy production values, most notably in the poor design of the Wirrn. They look and they look feeble - something that the sleeve artist has attempted to redress by adding spiky hairs to the creatures' legs and a pair of vicious fang-like mandibles. Isn't there a Trades Descriptions Act to prevent this sort of thing, or do they have exemption with an Artistic Licence! As well as a somewhat out of place Earth, there's also a picture of the Ark which roughly resembles the model featured in the story. Finally, the Doctor is holding a rather over-elaborately drawn probe-like instrument: the photo BBC Video have used was actually taken for the then thriving **Doctor Who** exhibitions, circa 1976, and Tom Baker was holding a **pen** that he had used to write "Welcome to Blackpool/Longleat" on the wall behind him! Nice try, though! (On a trivial sidenote, although the vapour trail at first glance on the spine of **The Time Warrior** appears to correspond to the trail left by Linx's ship on the front cover, it is in fact mysteriously taken from that on the **Ark in Space** cover).

The picture and sound quality of the two colour tapes is first class. There is no substitute, except perhaps a good off-air recording (but we know how hard **those** are to come by these days) for an original duplicated copy. It is a shame that both are presented in a "feature-length" format, without original episode credits and titles, for we lose much of the impact of, for example, Linx's unmasking or the shock as the Wirrn Queen falls from the cupboard at the climax of the first episode of each story.

Sadly, nowadays we just feel apathetically grateful when the BBC deign to humour our craving for **Doctor Who** with a couple more tapes and a few more new episodes. If the notion of the majority of the BBC's **Doctor Who** horde coming out on video appeals to you, perhaps even complete except for the mixed-media stories - those consisting of black and white and colour episodes intermingled, like **DWB** poll favourite **The Daemons** - and those for which missing episodes obviously precludes their release, then do support them! They are within the pockets of most fans, cheap enough even for parents to buy on a whim for their children - ah, that's the beauty of it - and remain the best viable way to view the past of **Doctor Who**.

These three tapes are all highly recommended, and are undoubtedly representative of **Doctor Who** at its best.

JULIAN KNOTT

OVERLEAF: The Doctor (Jon Pertwee) gets to grips with a major new adversary (kevin Lindsay). *Photo (c) BBC Enterprises*

'IT WAS NO USE, NO USE... She was too weak, too *old* now... Her dying vision blurred, and in the glow of the destructor, she felt certain that she could see the smiling face and beckoning finger of her brother's spirit'

THE DALEKS' MASTERPLAN is well under way. With the Time Destroyer, the most deadly machine ever devised, they will conquer the Universe. Only one person stands in their way - the Doctor. For he has stolen the precious Taranium Core which is vital to activate the machine.

Travelling through Time and Space, the Doctor and his companions are forever on the move in case the Daleks track them down.

But after several months, to their horror, the TARDIS indicates that they are being followed...

JAMES HOWARTH CONCLUDES HIS REVIEW OF W.H.ALLEN'S TWO-PART ADAPTION OF THE LONG-AWAITED 'THE DALEKS' MASTERPLAN'

AT THE BEGINNING of the second half of John Peel's mammoth novelisation several months have elapsed, it seems, since the Doctor, Steven and Sara Kingdom departed from Kembal leaving Mavic Chen and the Daleks in possession of a fake Taranium Core with, apparently, no intermediary adventures having occupied them.

Sara has been repeatedly haunted by nightmares of her brother Bret Vyon's murder at her own hands, and continues to be tortured by visions of him throughout the story. The Doctor attempts to reassure her in a mildly philosophical manner before they are joined by a sleepy-headed Steven as the TARDIS materialises somewhere "quite poisonous".

UNCOMFORTABLE

They are, of course, in Liverpool: Christmas Day, 1965 and The Feast Of Steven is about to be dished up. The author has captured with evident enjoyment what was, by all accounts, a no-holds barred comical romp and has elaborated upon it to some extent. The main cast members of Z Cars, so Jeremy Bentham's indispensible The Early Years informs me, were invited to appear in the episode, portraying the policemen who are more than a little perplexed at finding a police box and its three remarkable occupants in their snow-covered yard. Whether or not their decision (or rather their producer David Rose's decision) to decline the invitation was for better or worse is a matter for those who remember the show to speculate over.

Peel, for his part - and with tongue firmly in cheek - clearly aware of this behind-the-scenes information, supplies the unnamed-on-TV coppers with the surnames of the actors concerned. Thus we are presented with PCs Welland and Blessed, Sergeant Ellis and Inspector Windsor. Their liking of the Doctor's apparel to that of a 60's pop singer and the Time Lord's seeming addiction to fish and chips is all very amusing, as is what follows in Hollywood - where the book differs from the televised version to include the Keystone Cops and a slap-stick custard pie fight - but the whole two-chapters-worth of episode seven sits as uncomfortably in the book as I imagine the 25-minutes-worth of air-time did on television. Fortunately, within the context of a novelisation, the Doctor is unable to wish us at home a happy Christmas!

Back to reality with chapter four - Failure - and with it an aspect of reality and tension as we rejoin events on Kembal. Mavic Chen and two of the delegates, Trantis and Celation, look on as the Core is fitted into the Daleks' Time Destructor for a trial run. We have neither sight nor sound of the other delegates until chapter eleven - and if anybody is concerned over the whereabouts of Warrien in these proceedings, I suggest they broach the subject with Mr.Peel! Apart from having Chen regard the other members of the Alliance as "peasants", and later describing him thus: "The man was a mass of selfish emotions, greed, self-preservation and a thirst for power that went far into insanity", the author seems particularly unbothered about giving the Guardian of the Solar System any further development and depth to his character and motivations relying instead, I suppose, on the picture built up so successfully in the first half, **Mission to the Unknown**, and hoping that will suffice. Frankly, it doesn't!

NICE ONE, JOHN!

Of the three regulars, the Doctor naturally comes off the best. Thankfully, Peel doesn't have to resort to words like that old favourite "crotchety" to bring out the magic of William Hartnell. Steven fares rather poorly in comparison and appears to be all misguided instinct and no brains, while Sara has little to do or be except adopt the rôle of expectant avenger: "Sara was thinking of Bret again, and how she could redeem herself by killing Mavic Chen...she could almost taste the death of that arch traitor...".

The brief scene at Lords, with the TARDIS materialising in the middle of a cricket match much to the dead-pan puzzlement of two commentators, despite coming over as another example of "A good idea at the time..." (although on this occasion completely failing to amuse), does at least afford Peel the opportunity to offer us some explanation as to why the TARDIS favours "the same time and place - give or take a few years and a few thousand miles - all the time". Nice one, John!

At this point, a further two more time machines have joined in the fun and games. One of these is, of course, piloted by the time-meddling Monk whose character and personality only really comes across by way of the highly enjoyable dialogue. Beyond that, Peel merely informs us that he is a "slippery little character...more like a capricious child than truly evil". As if to make up for this otherwise lack-lustre treatment of one of **Doctor Who**'s most appealing figures, the Monk's final appearance - stranded on an ice planet - is re-located at the very end of the novelisation. Sadly, his threats are never to be fulfilled.

RED DALEK

The other time vessel is despatched from Skaro, captained by a Red, yes a **Red**, Dalek. Is this pure invention on Peel's behalf ? Or is it the result of some obscure research (ie: they **had** intended to have a Red Dalek in the show, but the budget wouldn't stretch to the necessary lick of paint) ? Is it the influence of one Milton Subotsky ? Am I no longer taking this review seriously ?! Who knows ? The red shade doesn't appear to denote any particular rank or authority; he's of a higher grade than the ordinary silver-and-blue chaps but subordinate to the Black Dalek - more than that I can't tell you. Whatever the reason for its inclusion - something I'm strangely aggravated about (oh dear, am I a die-hard ?) - the book's artist has elected to incorporate this scarlet apparition in his artwork, unfortunately.

The three time machines arrive post-haste in ancient Egypt, and the author treats us to an excellent scene-setting descriptive and semi-historical passage to introduce the next five chapters. These were better after a second reading (as, indeed, was the entire book), but it is still my least favourite section of the whole story. There are just too many twists and turns, tit for tats and toings and froings for my liking. And trying to suspend one's disbelief in order to be able to overlook the fact that the locals speak in near-perfect English doesn't help! Their saving grace, from a realistic point of view, is their own primitive interpretations of the strange events going on around them: Daleks become "fire-spitting demons" and the question is asked of the TARDIS "...how else could the box have been brought here ? Did the Gods perhaps pluck it up and set it down, so ?"

As the novelisation heads into its final section, we return to Kembal for a last ditch attempt to prevent the Daleks' invasion plan being realised. I'm not entirely sure why, but I found this last part something of an anti-climax. It all moves along at a reasonable pace, with a feeling of mystery, anticipation and dramaticism, which leads one into thinking that something **really amazing** is about to happen...**and then it doesn't!** The effects of the activated Time Destructor are all very interesting and descriptively commendable, but the Doctor and Sara's escape seems to lack a certain degree of desperation and, perhaps, heroism.

I don't know, I just feel that there's **something** lacking, some little extra point that John Peel could have made. I could be wrong. Decide for yourselves as you enjoy the "...vibrant detail, the impact and ingenuity of the longest-ever **Doctor Who** adventure..."

Now, where have I heard **that** before ?

'The Mutation of Time' is scheduled for publication on 19th October with an ineffectually simplistic cover by Alister Pearson.